

THE METROPOLITAN MUSEUM OF ART



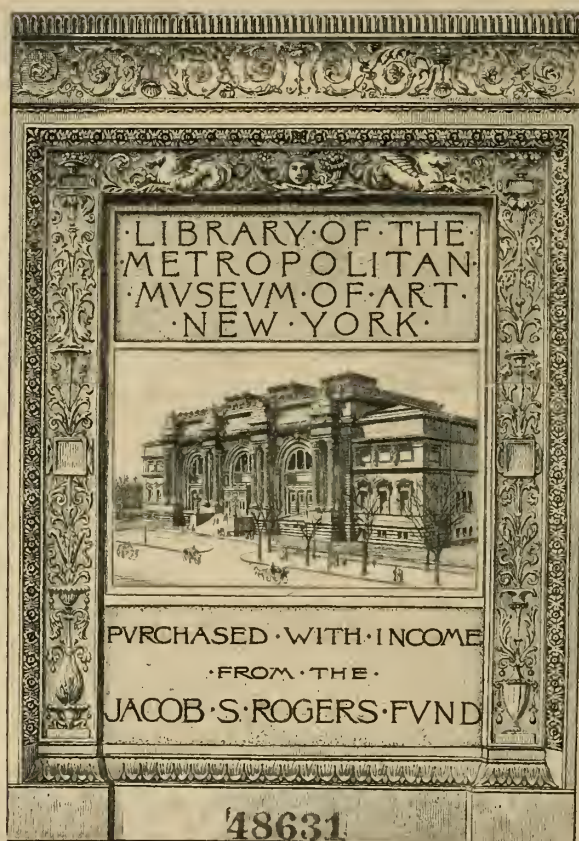
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ON FREE PUBLIC VIEW

FROM 9 A. M. TO 6 P. M.

AT THE AMERICAN ART GALLERIES

MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE 30 EAST 57TH STREET

BEGINNING THURSDAY, FEBRUARY 7, 1924

CONTINUING UNTIL THE DATES OF SALE

(INCLUDING SUNDAY, FEBRUARY 10, FROM 2 TO 5 P. M.)

ANTIQUE AND MODERN FURNITURE
AND OTHER ARTISTIC PROPERTY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

MORNINGS OF FEBRUARY 11 AND 13, AT 10 O'CLOCK

AFTERNOONS OF FEBRUARY 11—16, 1924

AT 2:15 O'CLOCK

ILLUSTRATED CATALOGUE

OF

COSTLY ANTIQUE AND MODERN FURNITURE

(Including Fine Specimens of Needlework)

RENAISSANCE TAPESTRIES, PERSIAN CARPETS

INTERIOR DECORATIONS AND EMBELLISHMENTS

MAINLY BELONGING TO THE ESTATE OF THE LATE

JULIAN LE ROY WHITE

OF BALTIMORE, MARYLAND

THE ENTIRE FURNISHINGS OF THE APARTMENTS

OF

Mrs. LUCY C. BLACKMER

OF NEW YORK

WITH PROPERTY FROM OTHER SOURCES INCLUDING

VALUABLE JEWELRY AND FURS

RARE OLD SNUFF BOXES AND WATCHES

AMERICAN AND EUROPEAN SILVER

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALERIES

ON THE AFTERNOONS HEREIN STATED

THE SALE TO BE CONDUCTED BY

MR. OTTO BERNET AND MR. HIRAM H. PARKE

AMERICAN ART ASSOCIATION, INC., MANAGERS



THE AMERICAN ART ASSOCIATION, INC.
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and deposit by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. Storage in default of prompt payment and calling for goods: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

VIII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

IX. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

X. Records: The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. Buying on order: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

OTTO BERNET,
HIRAM H. PARKE,
AUCTIONEERS.

AMERICAN ART ASSOCIATION, INC.,
MANAGERS.



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INTELLIGENT APPRAISALS
FOR
UNITED STATES AND STATE TAX
INSURANCE AND OTHER PURPOSES
AND
CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION, INC.
AT ITS
AMERICAN ART GALLERIES
MADISON AVENUE
56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK CITY

CATALOGUE

THE AMERICAN ART ASSOCIATION, INC.

MANAGERS

SALE AT THE AMERICAN ART GALLERIES

ANTIQUE AND MODERN FURNITURE AND
OTHER ARTISTIC PROPERTY

Mainly belonging to the Estate of the Late
JULIAN LE ROY WHITE

Mornings of February 11 and 13 and
Afternoons of February 11 to 16, 1924

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST SESSION

MONDAY MORNING, FEBRUARY 11, 1924

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 10:00 O'CLOCK

Catalogue Numbers 1 to 298, inclusive

CHINA AND TABLE GLASS

1—TABLE SERVICE OF ENGLISH CUT GLASS

7.50— Consisting of ten liqueurs, twelve clarets, twelve Rhine wine and twelve large champagne goblets.

2—OLD ENGLISH CUT-GLASS BOWL

17.50— Deep, tapering, faceted body, with scalloped rim. On lobed star-cut foot.

Height, 10 inches.

3—TWO HEAVY CUT-GLASS DISHES

7.50— One, lozenge-shaped; the other round, with scalloped edge. Both cut with varying floral motives.

Length, 11 inches; diameter, 7 inches.

4—TWO BRISTOL CUT-GLASS BOWLS

Eighteenth Century

7.50— Deep bowl, with scalloped rim; finely gadrooned body and star-cut foot.

Diameters, 9½ inches and 8½ inches.

5—TWO BRISTOL CUT-GLASS COVERED BOWLS AND TRAYS

Eighteenth Century

20.00— Double bowls, curiously latticed with diamond and ribbon motives. Dome-cover cut with fan motives, having a faceted terminal. Scallop-edged round tray similarly cut to body.

Height, 8¾ inches.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

6—INTAGLIO-CUT GLASS PITCHER

7.50

Very deep bowl-shape; cut with scrollings of peonies and buds; loop-handle.

Height, $8\frac{3}{4}$ inches.

7—FOUR COVERED CUT-GLASS ALMOND BOWLS

27.50

Vase-shaped; two cut with pineapple motives and the other two with hobnailed pineapple motives.

8—TWO OLD ENGLISH CUT-GLASS STOPPERED DECANTERS

5.00

Faceted barrel-shape; with deep ribbings on body and stoppers of similar form.

Height, $8\frac{1}{2}$ inches.

9—CUT-GLASS BOWL, MOUNTED IN CUIVRE DORÉ *Empire Style*

25.00

Loose, fluted bowl; set in leaf cusped *cuivre doré* stand, supported on the heads of three nymphs standing on an enriched drum-shaped base. (Bowl cracked.)

Height, $17\frac{3}{4}$ inches.

10—EARLY WATERFORD CUT-GLASS BOWL

10.00

Bell-shaped, bowl, enriched with banded facets. On spreading faceted baluster, with star foot.

Diameter, $10\frac{3}{4}$ inches.

11—ENGLISH CUT-GLASS TABLE SERVICE

30.00

Deep bowl-shaped, faceted body, etched with monogram. Consisting of sixteen liqueurs, sixteen sherrys, twelve small clarets, eighteen large clarets, nineteen small hocks, sixteen taller hocks, eighteen goblets, seventeen tumblers, eighteen finger bowls and nineteen trays for same. (A few pieces slightly chipped.)

12—CUT CRYSTAL GLASS LIQUEUR SET, MOUNTED IN CUIVRE DORÉ

32.50

First-Empire Period

Barrel-shaped, double compartmented decanter, finely cut with pear-shaped gadroons, alternately hobnailed. Spigots at either end. Supported on pierced *cuivre doré* ends, enriched with swans and baskets of flowers. Eleven urn-shaped cut-glass liqueurs, enriched with diamond motives and one with gadroons.

Length, $9\frac{1}{2}$ inches.

13—TWELVE GILDED TALL CUT-GLASS LIQUEURS

5. — Tapering bowls, gilded with scrollings and festoons. On notched hexagonal stems.

14—CUT CRYSTAL LIQUEUR SET

7.50 — Consisting of three diamond-sectioned bottles with stoppers, eighteen large liqueur and five smaller intaglio-cut glasses, with sprays of fleurs-de-lis. (Slight chips.)

15—BRISTOL CUT-GLASS URN

4.5 — Shallow loose dish, cut with oval medallions and having scalloped rim; set on a pear-shaped, balustered and lobed foot. Above the dish is a loose vase with scalloped mouth and deeply cut oval medallions.

Height, 20½ inches.

16—CUT-GLASS BOTTLE IN THE FORM OF AN ANNULAR RING

6. — Cut with circular medallions on the edge. Etched, "When tired Scotch." Acorn stopper.

17—TWO BRISTOL CUT-GLASS COVERED SWEETMEAT JARS, MOUNTED IN SILVER

Eighteenth Century

2.50 — Faceted urn-shaped bowls with medallioned leaf-rim. Supported on round balustered silver feet. Medallioned cut dome cover, with silver urn-shaped terminals.

Height, 12¾ inches.

18—BRISTOL CUT-GLASS EPERGNE, MOUNTED IN SILVER

Eighteenth Century

3.5 — Similar to the preceding. With low dish; supporting a trumpet vase for flowers.

Height, 19¾ inches.

19—THREE BRISTOL CUT-GLASS COMPOTIERS, MOUNTED IN SILVER

1.50 — Lobed round dish, with deeply scalloped rim, finely cut with medallions. Supported on silver balustered round foot.

Diameter, 11 inches.

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They are printed in the forepart of the Catalogue.*

20—TWO ENGLISH SILVER-MOUNTED CUT-GLASS BONBON DISHES

30.— Long boat-shape dishes with scalloped rims. Mounted with strap body curving to upright scroll at rear, bail handle and oval leaf-molded foot. Hall marked.

Length, 9 inches.

21—TWO ENGLISH SILVER-MOUNTED CUT-GLASS BONBON DISHES

30.— Similar to the preceding.

22—SILVER-MOUNTED GLASS TRAY

20.— Round, with flaring sides; mounted with silver-gilded molded rim, enriched with laurel wreath.

Length, 12½ inches.

23—TEN GILDED RUBY AND CLEAR GLASS LIQUEURS

10.— Ruby borders, with gilded valance and sprays. On baluster stems.

24—TWELVE GILDED RUBY-GLASS HOCKS

20.— Bell-shaped bowls of ruby-glass, gilded with scrollings and festoons. Long stems.

25—NINE ETCHED GLASS GOBLETS

5.— Deep bowls, etched with medallions, scrollings, flowers and birds. (Do not match.)

26—EIGHT OLD ENGLISH GLASS ALMOND DISHES

17.50.— Oval; with faceted and pineapple-motived bodies. On diamond-shaped feet.

27—SIXTEEN GLASS SERVICE PLATES

15.— Deep round dishes with gilded rims and monograms.

28—TEN CHAMPAGNE GLASSES

7.50.— Broad goblet shape.

29—GILDED OPTIC GLASS TABLE SERVICE

105.—Bowl and foot gilded with rocaille scrollings and festoons. Consisting of sixteen liqueurs, nine sherrys, fifteen clarets, eight hocks, eighteen tall champagnes, and twelve fruit-cocktail glasses with loose dome insets, seventeen finger bowls and trays for same.

30—TWELVE GILDED OPTIC GLASS CHAMPAGNES

10.—Bowls enriched with dainty bands of flowers. (One slightly varies in size.)

31—ETCHED AND GILDED TABLE SERVICE OF OPTIC GLASS

35.—Consisting of eight clarets⁴, eleven high champagnes, eight low goblet champagnes, twelve finger-bowls and twelve tumblers; the rims etched with scrolled banding of gilding.

32—TABLE SERVICE OF OPTIC GLASS

7.—Consisting of ten clarets, ten sherrys and ten goblets, twelve finger-bowls and trays for same.

33—LOWESTOFT COFFEE-POT

Eighteenth Century

75.—Expanding round body; with entwined loop handle, dome cover and straight spout. Enriched with coat of arms having figures as supporters. (Cover restored.)

Height, 9½ inches.

34—DECORATED WEDGWOOD FRUIT SERVICE

Late Eighteenth Century

60.—Consisting of twenty plates, compotier and six low dishes. Enriched with basket of flowers and pink brocaded border. (Three imperfect.) Mark, Wedgwood impressed and 1237.

35—EARLY DERBY DECORATED FRUIT SERVICE

70.—Consisting of twenty plates, oval compotier, two long dishes, four small dishes and two covered sauce-boats with trays. The center medallions enriched with innumerable and varied animals, each plate captioned with name at back; royal blue border, gilded with floral scrollings.

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36—OLD WORCESTER DECORATED FRUIT SERVICE

130.-

Consisting of nineteen plates, large oblong compotier, six leaf-shaped dishes and two covered sauce bowls with trays. Finely decorated with clusters of primroses and sprays of small pink flowers; gilded bands and handles.

37—EARLY DAVENPORT TEA AND COFFEE SERVICE

80.-

Comprising ten teacups and saucers and five after-dinner cups and saucers and two round cake plates. Finely decorated with clusters of large pink roses and gilded bandings.

38—SÈVRES CHOCOLATE SET

French, Eighteenth Century

35.-

Eight cups, and lozenge-shaped tray. Decorated with borders of turquoise-blue and sprays of flowers on ivory grounds.

39—EARLY STAFFORDSHIRE SUPPER SET

By Rogers

65.-

Consisting of covered tureen, four covered lunette entrée dishes and twenty-two plates. Enriched in warm gray with scrollings of flowers.

40—DECORATED PORCELAIN DINNER AND TEA SERVICE

Dresden Style

85.-

Decorated with scrolled pale-yellow borders, enriched in gilding with trophies, birds, baskets of fruit and festooned scrollings. Consisting of six dinner, three dessert, four bread-and-butter, five cereal and two soup plates; eight assorted cups and saucers, coffee-pot, two teapots, hot-milk, covered suerier, creamer, two individual sueriers, covered preserve jar, tea tray, two open-bordered oval cake dishes, two large covered round entrée dishes, two small round covered entrée dishes, two oval covered entrée dishes, two covered square entrée dishes and two oval berry dishes. (A few pieces chipped.)

41—DECORATED PORCELAIN BREAKFAST SERVICE

Dresden Style

20.-

Decorated with lavender-pink borders, enriched in gilding, with basket panels, interrupted by scrolled medallions and floral motives. Consisting of teapot, coffee-pot, hot-milk, suerier, creamer, cup and saucer, cereal plate, large covered and entrée plate.

42—DECORATED PORCELAIN DINNER SERVICE *Dresden Style*

40.- Decorated with lavender-pink borders, enriched with gilding, trophies, cornucopias, vases and festoons. Consisting of five dinner, six dessert, six bread-and-butter and six butter plates, six loose covers for plates, two cups and saucers, covered sucrier, covered preserve jar, two hot-milk pitchers, two large round covered chop plates, two square covered entrée, two oval covered entrée, two round covered and two oval berry dishes.

43—DECORATED PORCELAIN BREAKFAST SERVICE

40.. Decorated with slightly varying rose-du-Barry borders, enriched with gilded cartouches, birds, arabesques and trophies. Consisting of coffee-pot, teapot, hot-milk, creamer, sucrier, three cups and saucers, two small berry dishes, two round entrée dishes, six large and two deep plates.

44—FOUR VIEUX PARIS PORCELAIN CUPS AND SAUCERS

Early Nineteenth Century

5. Interestingly decorated with raised flowers, birds and gilding on fine colored ground. (Do not match.)

45—FOURTEEN BREAD-AND-BUTTER PLATES *Dresden Style*

9.- Deep rose-du-Barry borders, enriched with gilding and sprays of flowers.

46—EIGHTEEN SMALL SOUP PLATES *Dresden Style*

5. ✓ Lobed yellow borders, enriched with festoons of flowers and gilding.

47—TWELVE DECORATED PLATES *Dresden Style*

40.- Enriched at centers with groups of cupidons playing at various games. Ruby-crimson borders, gilded with festooned flowers and pearl-edges.

48—EIGHTEEN DECORATED PLATES *Dresden Style*

40.- Decorated with wreaths of varied flowers, bordered with scrolled gilding.

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49—FOURTEEN DECORATED CAULDON PLATES

55.— Royal-blue borders, enriched with etched gilded-leaf rim bandings; with wreathed central medallion.

50—FOURTEEN DECORATED DINNER PLATES

Dresden Style

1750.— Enriched borders of medallioned roses, banded with pearl-motived turquoise-blue bandings. Gilded.

51—TWELVE ROYAL DOULTON SOUP PLATES

50 22.— Gadrooned body, with imbricated gilded rim, enriched with medallions of laurel-leaves, festoons, flaming torches and central round medallions.

52—EIGHT SMALL DECORATED DRESDEN SOUP PLATES

Dresden Style

50 17.— Pale turquoise-blue borders, enriched in gilding with festooned valance, rosettes and purls.

53—EIGHTEEN DECORATED PLATES

Dresden Style

20.— Border and edge of center festooned with dainty flowers amid scrollings of gilding and jardinières.

54—FOURTEEN DECORATED DINNER PLATES

Dresden Style

30.— Border enriched with festooned gilded jardinières of roses.

55—FOURTEEN DECORATED COALPORT PLATES

50.— Royal-blue borders, enriched with gilded scroll-motives, gadrooned edges and banding.

56—FOURTEEN DECORATED PLATES

Dresden Style

50.— Royal-blue borders, enriched with gilded arabesqued floral motives and wreathed panels of lattice.

57—TWELVE DECORATED DINNER PLATES

Dresden Style

70.— Royal-blue borders, elaborately enriched with gilded strap-scrollings, sprays and urns. (One chipped.)

58—TWELVE JEWELED DECORATED SOUP PLATES *Dresden Style*

55.- Scalloped borders, enriched with jeweled butterflies, bandings and medallions, flanked by butterfly masks.

59—FOURTEEN DECORATED PLATES *Dresden Style*

70.- Lobed borders, enriched with festooned wreaths of flowers and powder-blue rims.

60—EIGHTEEN JEWELED DECORATED PLATES *Dresden Style*

90.- Borders paneled in green, having jeweled cartouches and scrollings, parted by wreaths of roses.

61—FOURTEEN JEWELED DECORATED PLATES

30.- The centers beautifully painted with varied ideal heads after notable painters. Solidly etched gilded borders, enriched with interlacing medallions centered with jeweled sapphire-blue rosettes and parted by smaller rosettes in turquoise-blue.

62—FOURTEEN BERRY DISHES *Dresden Style*

50 2.- Round low bowls enriched with sprays of flowers and gilded jeweled blue borders.

63—SEVEN DECORATED DESSERT PLATES *Dresden Style*

75 7.- Slightly lobed borders, blue rims, supporting festooned basket-panels and jardinières.

64—EIGHTEEN DECORATED DESSERT PLATES *Dresden Style*

50 37.- Crinkled rims and borders, jeweled and gilded with festooned vases of flowers, interrupted by scrolled pale-blue basket-panels.

65—TWELVE DRESDEN DESSERT PLATES

60.- The centers painted with garden scenes and figures attired in eighteenth century costumes. Green borders, valanced with gilded festoons and arch-motives.

66—SIX DECORATED CAULDON DESSERT PLATES

20.- Beautifully decorated with apple-green central medallion and rim interrupting medallions bearing clusters of varied flowers.

190.- 66 A- Plates (13)

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67—SIXTEEN DECORATED SOUP PLATES

Limoges Style

32.50— Borders enriched with bandings of gilded etched key-pattern, parting wreath of delicately painted flowers.

68—TWELVE DECORATED OPEN BORDERED PLATES

Dresden Style

45.— Scroll-pancled pierced borders of lattice, interrupted by sprays of flowers. The center bordered in pink, gilded with vases, trophies and scrollings.

69—FOURTEEN DECORATED DESSERT PLATES

Dresden Style

42.50— Enriched with central medallion, cruciform bands and border gilded with scrollings; the alternate panels in apple-green, painted with reserved flowers, the others with Watteau figures.

70—FOURTEEN DECORATED SOUP PLATES

Dresden Style

7.50— Lobed borders, enriched with gilded pink bandings, interrupting vases of flowers and festooned medallions.

71—FOURTEEN DECORATED DINNER PLATES

Dresden Style

125.— Deep borders of pale turquoise-blue, enriched in raised gilding, with banded panels, interrupted by small bouquets of flowers; center with gilded monogram.

72—FOURTEEN DECORATED MINTON DINNER PLATES

60.— Rich turquoise-blue borders, adorned with etched gilded scrolled medallions and bandings; the center with laurel medallion and festooned edge.

73—TWELVE DECORATED CAULDON DINNER PLATES

85.— Fine canary-yellow border, enriched with festooned wreaths and etched gilded rim. Center with scrolled medallion.

74—DECORATED PORCELAIN FRUIT BOWL

2.50— Lobed oval body, with open gilded rim; enriched on exterior and interior with vines of varied flowers.

75—SIX DECORATED CAULDON CUPS AND SAUCERS

17.50— Enriched with valance of gilded apple-green, interrupted by small medallions of roses and festooned with similar flowers.

76—FOURTEEN DECORATED BREAKFAST CUPS AND SAUCERS

50.— Enriched with beautiful deep rose-du-Barry bandings, finely gilded with scrollings of flowers.

77—SIXTEEN DECORATED AFTER-DINNER CUPS AND SAUCERS

Dresden Style

180.— Harlequin set, in green, deep-ivory and rose-du-Barry. Enriched with bands of eighteenth century figures at varied avocations. Gilded leaf-bands on the interiors of cups. Gilded.

78—TWELVE DECORATED CUPS AND SAUCERS

Dresden Style

40.— Bell-shaped cups, one half with pale-blue and the other half with yellow; beautifully enriched with series of gilded leaves and medallions, painted with heads of court beauties. Saucers match.

79—SEVENTEEN BREAD-AND-BUTTER PLATES

Dresden Style

25.— Daintily enriched with bandings of pale-pink, elaborated with raised gilded festoons, medallions and scroll-motives.

80—BLUE AND WHITE CAULDON LUNCHEON SERVICE

42.50.— Decorated with scrolled sprays of flowers and fruit and gilded bands. Consisting of nine bread-and-butter plates, five dessert plates, seven entrée plates, nine cups and six saucers, nine berry dishes, two covered entrée and two small oval dishes and three nested scrolled oval platters.

81—DECORATED CAULDON DINNER SERVICE

5.— Finely enriched with valanced key-bandings. Consisting of two oval platters, four open oval vegetable dishes, sauce-boat and tray and a small oval covered tureen with tray.

82—DECORATED PORCELAIN BREAKFAST SERVICE

Dresden Style

7.50.— Enriched with gilded bands and handles, and deep scrolled borders of pale-yellow, valanced with gilding. Consisting of teapot, coffee-pot, hot-milk, creamer, sucrier, two berry dishes, plate and two round covered entrée dishes, varying in size.

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83—TEN DECORATED PORCELAIN BOUILLON CUPS AND SAUCERS

40.—Finely enriched with gilded bands, handles, valances and monograms.

84—FOURTEEN DECORATED PORCELAIN BOUILLON CUPS AND SAUCERS

45—Lavender pink body, finely enriched in raised gilding, husked valance and gilded pearl bandings.

85—FIFTEEN DECORATED PORCELAIN CUPS AND SAUCERS

Dresden Style

100.—Harlequin set, in maroon, turquoise-blue, green and deep ivory, forming panels and borders. Richly gilded and having an outer band painted with groups of Watteau flowers.

86—FOUR CAULDON CUPS AND SAUCERS

10.—Finely enriched with gilded handles and leaf-banded royal-blue borders.

87—FOURTEEN DECORATED PORCELAIN BERRY DISHES

17.50—Circular, with serolled handles; deep rose-du-Barry borders, enriched with gilded serollings.

88—DECORATED WEDGWOOD LUNCHEON SERVICE

25.—Consisting of six cups, five saucers, ten breakfast plates and ten each soup, entrée and dinner plates.

89—DECORATED ROYAL DOULTON INDIVIDUAL BREAKFAST SET

15.—Consisting of soup tureen, creamer, hot water, coffee and tea pots, covered entrée dish, egg-cup and saucer and plate; decorated with festoons of flowers.

90—DECORATED BOOTH TEA AND DINNER SET

100.—Consisting of twelve bread-and-butter, entrée, soup, breakfast and dinner plates; three oval vegetable dishes, three platters, covered breakfast dishes, coffee, tea and hot-water pots; twelve after-dinner coffee cups and saucers, twelve tea, twelve coffee and twelve bouillon cups with intermatchable saucers, one egg-cup, cream pitcher and suerier.

91—FINELY ETCHED AND GILDED CAULDON DINNER SERVICE

180. — Consisting of twenty-four soup, twenty bread-and-butter, sixty entrée, twenty-four dessert and forty-one dinner plates; two round and two oval platters; two oval vegetable dishes, fifteen coffee cups and eighteen saucers.

92—MOORE PORCELAIN COMPOTIER

17.50 — Cusped bowl, enriched with gilded lilies; supported on rustic bulrush stem having three cupidons at various avocations, standing before anvils. On incurved triangular base.

Height, 11¾ inches.

93—EARLY STAFFORDSHIRE DAVENPORT PLATTER

7.50 — Scrolled oval; enriched with flowers and plumaged bird in the Imari manner.

Length, 14½ inches.

94—LARGE SÈVRES PORCELAIN COVERED SOUP TUREEN

Napoleon III Period

7.50 — Round bowl, enriched with gilded coroneted cipher "N" and bandings. Upright handles; dome-cover, with gilded urn-shaped terminal.

Diameter, 13 inches.

95—DECORATED PORCELAIN CHOCOLATE POT

Royal Viennese, Eighteenth Century

7.50 — Pear-shaped; enriched with small shell-scrolled mouth and loop-handle. Hinged dome-cover, with apple-spray as terminal. Body enriched with two cupidons seated on clouds.

Height, 10¼ inches.

IVORY CARVING SETS AND KNIFE BOXES

96—IVORY HANDLED CARVING KNIFE AND FORK

French Eighteenth Century

12.50 — Three-tined fork, with rope-motived ivory handle. Knife with fine steel scissor blades and similarly shaped handle.

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97—SILVER-MOUNTED BUCKHORN CARVING SET *By Elkington*

55. — Consisting of two carving knives, two forks, fish knife and fork.
Mounted with ram's-head and festooned terminals. In leather case. (One handle cracked.)

98—TWO DUTCH CARVED IVORY NUTMEG GRATERS

Eighteenth Century

20. — Incurved, elongated oval, enriched with French and Spanish Royal coat of arms and scrollings. Another; tapering oval, adorned in low relief with subject, "Venus and Cupidon."

Lengths, $5\frac{1}{4}$ and 7 inches.

99—TWO DUTCH CARVED IVORY NUTMEG GRATERS

Eighteenth Century

15. — One, tapering oval, with shell terminals, enriched with figure of "Diana." Other, similar shape, with subject, "Venus Embracing Her Son Cupidon"; above a basket of fruit. Inner side without grater, but with covered box at crown.

Lengths, $6\frac{3}{4}$ and 8 inches.

100—TWO DUTCH CARVED IVORY NUTMEG GRATERS

Eighteenth Century

20. — Tapering bodies with shell terminal and covered boxes at crowns of under sides. Original graters. One enriched with subject, "Juno and Her Peacock"; other with "Hercules Leaning on His Famous Club."

Lengths, $8\frac{1}{4}$ and $7\frac{1}{2}$ inches.

From the collection of Édouard Chappey.

101—DUTCH CARVED IVORY NUTMEG GRATER *Eighteenth Century*

10. — Sheath-shaped; enriched with subject, "Venus and Adonis."
Small covered box at crown and original grater.

Length, $8\frac{3}{4}$ inches.

From the collection of Edouard Chappey.

102—TWO INLAID SATINWOOD KNIFE BOXES

American, Sheraton Period

90.—Serpentine-fronted slant-top, hinged at rear; finely banded with tulipwood and inlaid with floral oval medallion trimmed with silver ringed handles and exceptionally fine shield-shaped escutcheons.

Height, 15 inches.

103—TWO INLAID SATINWOOD KNIFE BOXES

Sheraton Period

95.—Slant top, hinged at rear; enriched with bandings and oval medallions of elmwood. Serpentine front trimmed with silver ring and escutcheons.

Height, 16¼ inches.

**PORCELAIN GROUPS, FIGURINES, VASES, SILVER TOYS
AND SNUFF BOXES**

104—EIGHT DECORATED SAXE FIGURINES

30.—THE FAMOUS MONKEY BAND. Male and female monkeys in quaint, rich attire, playing musical instruments or singing. (Three slightly defective.)

Approximate height, 5 inches.

105—SÈVRES BISQUE BUST

French, 1881

7.50.—JEAN JACQUES ROUSSEAU. Finely modeled bust, wearing curling peruke, high stock and jabot and an open coat. Stamped in rectangle on back, "Sèvres, '81." Supported on royal-blue round molded base, enriched with gilding. Base also marked "Sèvres."

Height, 31¼ inches.

106—SÈVRES BISQUE BUST

After Boizot, Empire Period

15.—NAPOLEON BONAPARTE. Delicately modeled head, wearing costume adopted by Bonaparte on his triumphal entry into Cairo. On incurved molded pedestal. Signed in rectangle; "Sèvres" and seal.

Height, 9¾ inches.

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107—TWO SOFT-PASTE BISQUE FIGURINES

By Blanchard, Eighteenth Century

200. LES JARDINIERS. A little lad and maid in Watteau costume stand on rustic bases, he with a basket of flowers at his side imploring her love; she, holding grapes in her extended apron, seems rather indifferent to his appeal. Glass cases and stands for same. (The figure of the maid restored.)

Heights, 7¾ and 8¾ inches.

108—SAXE BISQUE FIGURINE

Empire Period

12. 150. VERSION OF THE CAPITOLINE VENUS. Graceful standing figure, her arms spreading out over her body; a vase at right side. On round base.

Height, 13¼ inches.

109—BISQUE GROUP

Niederwiller, Eighteenth Century

15.— SLEEPY PORTRESS. A little rustic maid has fallen asleep in the country-side, her basket of provisions resting beside her at left. A little ragamuffin has climbed up to the basket and is helping himself to wine. At rear of group is a further urchin eating fruit which he has no doubt pilfered from the basket. On circular molded pedestal; signed at back, "Niederwiller."

Height, 10½ inches.

110—SÈVRES BISQUE BUST

By Blanchard; French, 1823

20.— LE DUC D'ANGOULEME. Bust of a handsome curly-haired man, wearing side whiskers and military costume. On round molded base. Signed at back, "A. B. 6 Mai, '23."

Height, 14 inches.

111—DECORATED PORCELAIN GROUP

Berlin, Eighteenth Century

30.— TRUTH OVERCOMING TIME. A youthful laureated nymph, wearing rose-pink and green drapery, stands, her right hand resting on an open book which is supported on the back of a vanquished kneeling figure of TIME. Mark: Blue sceptre under glaze. Loose pedestal, triangular in shape, with molded incurved sides, canted corners and leaf-scrolled feet, similarly marked.

Total height, 15¾ inches.

From the famous Robert Hoe Sale, American Art Association, 1911.

112—DECORATED BERLIN GROUP AND FIGURINE

50
2.— The group, three cupidons, garlanded with long wreaths of flowers, standing in close proximity, on a rustic base. The figurine, a cupidon standing, holding a basket of flowers. (The latter slightly defective.)

Heights, 5¾ and 5 inches.

113—PORCELAIN GROUP

Saxe Style

50
2.— APOLLO AND MINERVA. Apollo stands at left, his lyre in his left hand, exhorting Minerva, who is seated at his knees. Minerva's emblem, "The Wise Owl," is before them. Glazed in ivory. Round base.

Height, 10¾ inches.

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114—TWO CHINESE PORCELAIN FIGURINES *Eighteenth Century*

27.50—PEKINESE SPANIELS. One recumbent; the other playing with brocade ball under his forepaws. Glazed ivory; enriched with slight passages of *rouge-de-fer* and gilding. (One restored.)
Height of one, 6 $\frac{7}{8}$ inches; length of other, 8 $\frac{1}{2}$ inches.

115—CHINESE PORCELAIN FIGURINE *Eighteenth Century*

50—12.—"The God of Prosperity." Seated scantily robed figure of an obese Chinaman. Glazed in ivory. (Hand restored.)
Height, 7 $\frac{1}{2}$ inches.

116—TWO PORCELAIN GROUPS *Saxe Style*

30.—Three seated Cupidons in each group: one emblematic of "Music," the other of "Archery." On molded round bases. Glazed ivory. (Slightly chipped; one restored.)
Height, 9 inches.

117—DECORATIVE SAXE GROUP

27.50—EUROPA AND THE BULL. Lightly robed "Europa." seated on the back of a garlanded bull; two of her nymphs before her. On scrolled oval base.
Height, 8 $\frac{1}{4}$ inches.

118—DECORATED SAXE GROUP

27.50—JUNO seated about center, attiring herself with armlets, her left arm over her favorite peacock. Three cupidons are grouped around her. On scrolled base of cloud forms. (Small portion of staff carried by one of the cupidons missing.)
Height, 8 $\frac{1}{2}$ inches.

119—DECORATED SAXE GROUP

37.50—Lightly robed "Venus" stands about center, while her favorite nymph "Canilla" kneels at left. In front of her a cupidon is dragging a net of fishes in which a further very dismayed cupidon has been entangled. On rustic base. (Chipped and slightly restored.)
Height, 12 inches.

120—DECORATED SAXE GROUP

50. A rustic maid stands on a rocky eminence playing a guitar, while a little lad at right makes love to her. Before them, toward foot, are two cupids playing with a goat; at rear a further cupid and a rustic musician to whom a maid at his right is offering wine. (Slightly restored.)

Height, 14½ inches.

121—BLANC-DE-CHINE PORCELAIN STATUETTE

Chinese, Eighteenth Century

20. Kwan-yin; seated voluminously draped figure of the "Goddess of Mercy." On oval base. (Restored.)

Height, 15¾ inches.

122—DECORATED SAXE GROUP

20. ALLEGORICAL OF ASTRONOMY. Graceful, standing, lightly robed figure, gazing through a telescope. At left is a small cupid, bearing a lantern and spectacles; at right an eagle. On scrolled base. (Telescope defective.)

Height, 10¼ inches.

123—DECORATED SAXE GROUP

75. SYMBOLIC OF LITERATURE. Three charming winged cupids; two seated and one standing, composing a volume. On a shaped base with a small tree at right. (Chipped.)

Height, 8¼ inches.

124—DECORATED ROYAL BERLIN GROUP

5. Winged, lightly robed figure of "Fame" holding a palm branch over her left shoulder and a wreath in her right hand. Cupid is seated at her feet, blowing a trumpet. On round base. (A part of the trumpet missing.)

Height, 10 inches.

125—DECORATED SAXE FIGURINE

75. VENUS CARRYING A BASKET OF CUPIDONS IN HER RIGHT HAND. Graceful figure, robed in pink, calling attention to her wares. Standing on a scrolled round base.

Height, 9½ inches.

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126—TWO DECORATED FIGURINES

Saxe Style

25.— Standing figures of maidens, variously attired in Watteau costumes, having elaborately brocaded skirts. (One arm and hand defective.)

Height, $7\frac{1}{2}$ inches.

127—SÈVRES BISQUE GROUP

French, Eighteenth Century

30.— A young matron in morning robes is seated at right before a table; her maid stands at her elbow pouring the morning chocolate. Before the table two children are playing. On oval base. Molder's scratch mark "K."

Height, $8\frac{3}{4}$ inches.

128—SÈVRES BISQUE STATUETTE

French, Eighteenth Century

25.— LA BAIGNEUSE. Charming standing figure of Venus, lightly draped, before a rustic shaft, about to enter bath. On circular plinth.

Height, 27 inches.

129—TWO SÈVRES BISQUE FIGURES

French, Eighteenth Century

207.— READING AND WRITING. Two little cupidons are seated, one deeply immersed in reading, the other diligently writing. Seated on square base having remarkably fine tortoise-shell mottled square plinth.

Heights, 17 and $18\frac{1}{4}$ inches.

130—TWO POLYCHROME SCULPTURED STATUETTES

Sicilian, Seventeenth Century

25.— Standing figures of winged angels declaiming their message. On festooned and scrolled oblong bases.

Height, $26\frac{1}{4}$ inches.

131—FOUR ITALIAN FAIENCE FIGURINES

17. 50.— Classic figures; standing on molded round bases. Deep ivory glaze. (One restored.)

Height, 11 inches.

132—ITALIAN FAIENCE STATUETTE

12. 50.— CERES. Lightly robed, graceful seated figure of the goddess, holding in her arms a sheaf of wheat. On the rustic base is a further sheaf of wheat.

Height, 13 inches.



133—CUIVRE DORÉ STATUETTE *French, Eighteenth Century*

60.- GEORGE WASHINGTON. Standing figure wearing military attire and long cloak. He holds a scroll, "The Declaration of Independence," in his right hand and supports a cornucopia with his left. On gray marble pedestal enriched in *cuivre doré* with panel displaying the arms of America.

Total height, 20¾ inches.

134—TWO DECORATED FAIENCE GROUPS

20.- Two cranes, standing on a rustic base before two receptacles for flowers.

Heights, 10¼ and 9 inches.

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135—SCULPTURED STATUARY MARBLE STATUETTE

By Tadolini, 1867

40.—FLORA. Standing draped figure, laureated with roses and carrying further flowers in her robe which she holds up with her right hand. She stands poised on one foot about to dance; her drapery at left supported by a rustic trunk. On round base. Signed, "Tadolini, 1867." (Left arm restored.)

136—TWO POLYCHROME SCULPTURED STATUETTES

Italian, Seventeenth Century

30.—ST. STEFANUS AND ST. LAURENTIUS. Standing figures wearing embroidered gold priestly habits and nimbuses. Both carry tomes, and St. Laurentius holds his symbolic grill in his right hand. On molded and captioned bases.

Height, 20 inches.

137—LARGE BLUE AND WHITE FAIENCE JARDINIÈRE

17.50.—Deep bowl-shape; with scalloped lip and leaf loop-handle; enriched with panels of Dutch windmills and ship.

Height, 18 inches.

138—LUSTERED FAIENCE PLAQUE

Castel Durante, Late Sixteenth Century

50.
22.—Deep circular dish, with slightly crimped rim; enriched in pale-gold, blue and ivory *reflets* and slightly bossed rosette center, surrounded by gadroonings.

Diameter, 8 inches.

139—RUSKIN FAIENCE COVERED BOWL

5.—Urn-shape; with incurved dome-cover having pinnaced terminal and rosette piercings. Glazed iridescent lavender.

Height, 9¾ inches.

140—ITALIAN FAIENCE VASE

7.50.—Urn-shaped; enriched with egg-and-dart molding at lip and masks and leaves below. Modeled in yellow on cream, the ornamentation in orange and blue. (Slightly chipped.)

Height, 17 inches.

141—LARGE STANDING SÈVRES PORCELAIN COVERED COUPE

French, 1878

65.—Drum-shaped body, with broad serpentine lip and small round base. Supported on fine baluster and bell-shaped foot. Dome-cover, with berried terminal. Enriched with panels of royal gilded-blue; one inscribed "Exposition Universelle Internationale, Paris, 1878." Lower portion of body and central member of baluster enriched with festoons of flowers in pâte-sur-pâte; on gilded grounds.

Height, 18¾ inches.

142—TWO JEWELLED GILDED SILVER FIGURINES

Gothic Style

2.—Standing figures of Sts. Peter and Bernard with their emblems. On jewel open octagonal bases with leonic feet.

Height, 4½ inches.

143—TEN DUTCH SILVER TOYS

10.—Waffle iron, three pairs of tongs, poker, shovel, snuffers, candlestick, bowl with tray and set of fire tools in stand.

144—TEN DUTCH SILVER TOYS

10.—Coach sleigh, spinning wheel, vendors of apples, dog milk-cart, ride a cock-horse, a drummer boy, a man-at-arm, a burgher, pressing iron and kettle.

145—TEN DUTCH SILVER TOYS

10.—Kettle, two sucriers, creamer, wheelbarrow, go-cart, milk pail, violin, octagonal box and tea set of eight utensils.

146—EIGHT DUTCH SILVER TOYS

10.—Tilting table, cannon, pipe holder with pipes, spinning wheel, vase-box, tea table, zither, and coal hod.

147—TWELVE DUTCH SILVER TOYS

12.—Groups at avocations: Lamplighter, cooper, painter, washer-woman, fish vendor, two wine sellers, butcher, blacksmith, mechanical blacksmiths, merchant and boating.

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148—TEN DUTCH SILVER TOYS

12.50 Groups at avocations: Trapeze walker, weighing machine, see-saw, infantrymen, mountebanks, drawbridge, knife-grinder, churning, butcher and cooper.

149—TWO DUTCH SILVER TOYS

10.— Waterwheel for ferry and flexible fish, with head hinged.

150—FRENCH SILVER TRAVELING WARMER

17.50 Round body, with loose dome-cover, loose flanged handle, alcohol lamp, coupe and stand which fit into interior of body when not in use.

Height, 4½ inches.

151—DUTCH REPOUSSÉ SILVER JEWISH CALENDAR

Eighteenth Century

55.— Scrolled oblong, enriched with tablets of the law, flanked by rampant lions supporting a coronet and adjustable oblong tablet below; on latticed ground. Architectural borders of Corinthian columns, vases, canopy and outer scrollings of leaves.

Height, 13 inches.

152—DUTCH SILVER JEWISH CALENDAR

Eighteenth Century

70.— Oblong, with arched crown, and two pendent bells. Enriched in relief with flanking columns sustaining rampant lions supporting an open coronet. Center with laureled oblong tablet for dates sustained by the "Holy Tablets" and scrolled leaves; a seven-branched candlestick above. Chains for suspension.

Height, 10 inches.

153—TWO OLD FLEMISH SILVER SNUFF BOXES

17.50 Oblong, with hinged base. Surmounted by a figure of a recumbent bulldog in full relief. Other, gilded, with hinged base enriched in low relief with subject, "Bringing in the Grapes." Surmounted by a group. "Spaniel and Puppy," in full relief.

154—TWO OLD SILVER SNUFF BOXES

50. — One, Dutch; shaped oblong, with molded hinger cover; enriched with rural subject. The other, Early Victorian; molded oblong, with hinged cover having raised and shaped floral border.

155—TWO DUTCH SILVER SNUFFERS *Late Eighteenth Century*

5. — Oblong snuffers, with curious lobed umbrella cover to looped handles. Other, with engine-turned arched snuffers and dolphin ring handles.

Length, 6¼ inches.

156—TWO SILVER BOXES

50. — Molded oval, with hinged cover enriched with cameo classic head. Other, oblong snuff box, with ribbed body.

157—ENGRAVED SILVER TOBACCO BOX

Dutch, Late Eighteenth Century

12. — Molded oblong, with canted corners and hinged cover. Engraved with "Tavern Scenes."

158—STERLING SILVER SMOKER'S SET

25. — Irregular oval tray, with scrollings. Mounted with stag-horn at rear. Three graduated bowls for matches, cigarettes and cigars. Monogrammed. (Tray slightly imperfect.)

159—FRENCH SILVER JARDINIÈRE

J. B. C. Odier, Paris

90. — Scrolled oval body; enriched with leaf-scrolled panels, cartouches, shell motives and scrolled feet. Monogrammed; loose lining.

Length, 17 inches.

160—TWO STERLING SILVER FLOWER VASES

10. — Trumpet-shape, with flutings toward mouth. Other, with cusped tapering body and flaring oval foot. Monogrammed.

161—JAPANESE SILVER FLOWER BOWL

65. — Low round bowl; enriched in high relief with closely placed growing fleurs-de-lis. Signed under foot.

Diameter, 12½ inches.

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162—JEWELLED SILVER GILDED CASKET

Renaissance Style

65.— Oblong, with engraved rock crystal oblong panels and borders jeweled with bloodstones and amethyst crystal. Domed, hinged cover with dragon corners, similarly enriched to body. Supported on open round columns of rock crystal with mask capitals surmounted by cupids and drum feet.

Length, 7 inches.

163—JEWELLED SILVER CASKET

Gothic Style

60.— Chasse enriched with repoussé subject and figures, the Crucifixion and figures of saints, parted by cabochons of various colors. Parcel gilded.

Length, 7 inches.

164—JEWELLED GILDED SILVER GROUP

Gothic Style

70.— "The Madonna and Child Enthroned." The finely robed and coroneted figure and throne profusely jeweled with varicolored stones.

Height, 12 inches.

165—REPOUSSÉ SILVER STATUETTE

45.— Elephant, in the act of walking; loose head for bonbon compartment. Ivory tusks.

Length, 8 inches.

166—TWO EARLY DUTCH REPOUSSÉ SILVER PLAQUES

50 12.— Bossed oval; enriched with scrollings of tulips. Other, scrolled cartouche shape, with open leafage and coroneted monogram.

Heights, 10 and 6½ inches.

167—SILVER BELL AND SLEIGH

15.— Altar bell, in the form of "Madonna and Child." Sleigh, with rustic boat-shaped body and curved sleds.

168—STERLING SILVER TRAY AND CIGAR LIGHTER

9.— Lobed oval tray; with beaded rim. Lighter globular, enriched with floral scrollings. Both monogrammed.

CUT-GLASS AND WEDGWOOD LUSTERS

169—TWO WEDGWOOD LUSTERS

Eighteenth Century

45. — Slender gilded baluster shaft, with Wedgwood jasper drum pedestal enriched with ivory white classic figures of soft blue grounds. Cut glass scalloped socket and bobèche having fine emerald green pendent lusters. On gilded round base.

Height, 13¼ inches.

170—TWO WEDGWOOD LUSTERS

Eighteenth Century

50. — Similar to the preceding; with deep amber pendent lusters.

Height, 12¾ inches.

171—TWO WEDGWOOD LUSTERS

Eighteenth Century

45. — Similar to the preceding; with clear light green pendent lusters.

Height, 11½ inches.

172—TWO BRISTOL CUT-GLASS LUSTERS

Eighteenth Century

55. — Baluster shaft, with scalloped sockets, having fine pendent lusters. Supported on mirror-blue drum-shaped pedestal, having *cuivre doré* base.

Height, 12½ inches.

173—TWO BRISTOL CUT-GLASS LUSTERS

Eighteenth Century

190. — Baluster shaft, cut with flutings and pineapple motive and many starred round foot; supporting two scrolled arms terminating in tall urns and having fine pendent lusters; an arm at back supports a rayed gadrooned disk.

Height, 17¾ inches.

174—TWO OLD ENGLISH LUSTERS

65. — *Cuivre doré* shaft, enriched with baluster and spreading foot of porcelain painted with garlands of flowers on pink bandings; two arms for lights have pendent amber cut-glass lusters.

Height, 10 inches.

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175—EARLY AMERICAN LUSTERED AND CUIVRE DORÉ GARNITURE

110.—Two side pieces and a larger centerpiece, each having an Indian standing before the shaft which supports in the center five and at the sides three scrolled arms in *cuivre doré* for lights. On oblong statuary marble bases.

Central light, height, 26 inches.

Side lights, height, $18\frac{3}{4}$ inches.

176—TWO OLD ENGLISH LUSTERED BRASS CANDELABRA

115.—Balustered brass shaft, with five arms for lights and three graduated serolled arms terminating in a cut crystal glass terminal. The arms and tiers pendent with finely cut cartouche and pear-shaped lusters.

Height, $27\frac{1}{2}$ inches.

177—BRISTOL CUT-GLASS LUSTERED CHANDELIER

Eighteenth Century

25.—Central silvered rod supporting eight scrolled glass arms and lustered cup; festooned with faceted lusters. Six arched arms at crown with pendent lusters.

Height, 38 inches.

178—TWO OLD ENGLISH CUT-GLASS AND BRASS LUSTERS

90.—Scrolled tripod support, with triangular molded base, having six short arms for lights and central back arm, with pinnaele and many drops of cartouche-shaped lusters. (One pinnaele slightly defective.)

Height, $20\frac{3}{4}$ inches.

179—TWO OLD ENGLISH CUT-GLASS LUSTERS

45.—Faceted baluster stem, on lobed foot; supporting oval bowl, from which spring two shaped arms for lights, two smaller arms with stellate terminals and central slender stem, with gadrooned pinnaele. The central pinnaele and arms festooned with faceted pear-shaped lusters. (One arm needs restoration.)

Height, $25\frac{1}{2}$ inches.

MISCELLANEOUS

180—THREE PERSIAN BRASS ROSEWATER SPRINKLERS

Eighteenth Century

12.50 Varied pear-shaped bodies, enriched with differing rosetted scrollings, floral motives and festoons.

Height, 10 inches.

181—MANIKIN TELEPHONE COVER

5.12.50 Decorated porcelain head, dressed with pink waist and skirt enriched with gold lace and ribbon flowers. The skirt winged to cover phone.

Height, 18 inches.

182—TWO VENETIAN GLASS BOUQUETS

12.50 Pear-shape bouquet, of very varied flowers in colors; clear glass handle.

Length, 10¼ inches.

183—FLEMISH CARVED PEAR-TREE CRUCIFIX

10.1 Minutely carved with numerous episodes in the "Life of Our Lord"; interestingly pierced. In case.

Height, 9½ inches; width, 6¼ inches.

184—LUSTERED SILVERED CEILING ELECTRIC LIGHT

70.1 Balloon-shape; entirely festooned with cut crystal glass lusters to a pendent urn. The central rim adorned with stellate motives and the crown with series of cut-glass leaves.

Height, 17 inches.

185—TWO CARVED AND GILDED ELECTROLIERS

Italian Renaissance Style

30.1 Fluted Corinthian column, with scrollings toward base. On leaf-molded square plinth; fitted with electric candle.

Height, 33¼ inches.

186—FOUR EARLY WEDGWOOD BLACK BASALT CANDLESTICKS

17.50 Expanding round shaft enriched in low relief with classic figures and trees. Molded round base adorned with scrolls.

Height, 7 inches.

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187—TWO-SPAT CANDLESTICK, MOUNTED IN CUIVRE DORÉ

French, Late Eighteenth Century

- 160.— Elliptical vase on high square pedestal of very beautifully veined spar richly mounted in chiseled *cuivre doré* with rosetted collar, husk and ribbon festoons; incurved base and stepped base to vase; the pedestal with lead-molded medallions, heads of Roman Emperors festooned with rams' heads at corners.

Height, 10¾ inches.

188—SIX EARLY WEDGWOOD BLACK BASALT BOWLS

- 15.— Enriched in leaves with classic groups parted by husk motives.

189—TWO PEWTER WARMERS AND PLATES FOR SAME

London, Eighteenth Century

- 15.— Round plates, with broad borders fitting shallow drum-shaped warmers, having fine bail side-handles.

Length, 10¼ inches.

190—OLD RUSSIAN COPPER SAMOVAR

- 5.— Urn-shaped; on square base, having lobed leafed feet; scrolled side lifting handle and S-flue. Spigot missing.

Height, 23¾ inches.

191—BRONZE AND MARBLE INKWELL AND SAND BOX

First Empire Period

- 12.— Uniquely scrolled boat-shape; on three feet, fitted with depressed oval center. Deep rich patina. On beautiful brocatelle Siena oblong marble base.

Length, 12¾ inches.

192—HISPANO-MORESQUE LUSTERED BOWL

Seventeenth Century

- 22.— Flaring deep sides, with central boss. Enriched in copper *reflets* with birds and sprays of olives.

Diameter, 14½ inches.

193—SILVER-MOUNTED AGATE TRAY

Tiffany, Paris

- 27.— Finely veined gray-blue, ivory and green agate center; mounted with shaped leaf and rocaille scrolled silver rim.

Length, 8 inches.

194—CUIVRE DORÉ DESK SET

Italian Renaissance Style

45.- Consisting of double glass inkwell, blotter stationery case, memo pad, humidor and two ash trays. Mounted in elaborately pierced "Heraldic" *cuivre doré* over crimson velvet. Two ash trays in chiseled *cuivre doré*.

195—CANTON ENAMEL BOWL

Ch'ien-lung

25.- Deep incurving bowl, with roll-over flange; enriched with central medallion and sprays of fine flowers. Paneled border, occupied by blossoms, sprays of flowers and gilded scrollings. Exterior with medallion on foot and further sprays of flowers. (Has been slightly restored.)

Diameter, 12½ inches.

196—TWO GLOBES

By Cary, London, 1799 and 1800

02.- Terrestrial and celestial globes, the one showing the tracks and discoveries made by Captain Cook, also those of Captain Vancouver. Supported on brass armillary ring, and an annular ring is supported by four arched bracket baluster shafts and tripod legs holding in their center a compass.

Height, 46 inches.

197—TWO STANDING GLOBES

By Cary, London, 1815

80.- Terrestrial and celestial globes; the terrestrial exhibiting the tracks and discoveries made by Captain Cook, also those of Captain Vancouver; supported on stand having short incurved brackets and reeded tapering legs; one having stretcher sustaining compass.

Height, 47 inches.

198—DECORATED PORCELAIN AND CUIVRE DORÉ INKWELL

Louis XVI Style

15.- Shaped black lacquer base; mounted in *cuivre doré* moldings; penrest and vase with cover.

Length, 12½ inches.

199—CHINESE BLUE AND WHITE PORCELAIN FISH BOWL

15.- Oval bowl, enriched in fine blue with all-over scrollings of lotus blossoms.

Height, 19½ inches.

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200—DECORATED LAQUÉ TERRA-COTTA OIL JAR

Italian, Seventeenth Century

40.- Ovoid, with roped shoulder and flaring mouth. Laqué ivory; enriched with a Bourbon Cardinals coat of arm. Decoration apparently of a later period.

Height, 22½ inches.

201—TWO GOLD-EMBROIDERED WAFER-HOLDERS

Italian, Seventeenth Century

12.50- Square; fine green field, enriched in golden-yellow and ivory appliqué with cruciform scrollings of tulip and carnation motives. Small scrolled border. Finished alike on both sides.

10 inches square.

202—TWENTY-FOUR PAINTED SILK ELECTRIC CANDLE-SHIELDS

7.50- Curved oval painted with different sprays of flowers on ivory silk trimmed with guimpe edges. Different fittings.

203—FOUR PAINTED SATIN CANDLE-SHADES

12.50- Pagoda-shape, painted with garlands and bouquets of flowers and trimmed with bead fringe.

204—TWELVE PINK SILK AND PAPER CANDLE-SHADES

- Enriched with medallions of vines of pink moss silk flowers.

205—TWO TAN SILK LAMP-SHADES

- Expanding round body, enriched with festoons and bunches of flowers composed of colored beads.

Height, 10 inches; diameter, 16¼ inches.

206—SIX FILET LACE CANDLE-SHADES

15.- Deep ivory floral filet lace; lined with tan silk.

207—EIGHT FILET LACE AND LINEN CANDLE-SHADES

10.- Ivory linen, arched at foot with scrolled filet. Lined with tan silk.

208—TWO POLYCHROME AND GILDED LAMPS AND SHADES

Italian Renaissance Style

60.- Baluster shaft, enriched with masks and figures of *amorini*. On spreading tripod base. Fitted with large pleated champagne and blue silk shade, deeply fringed.

Height, 42 inches.

209—POLYCHROME LAMP AND SHADE

40.- Shaft as two juvenile mermen, sustaining a cornucopia of fruit; champagne silk shade, with fringe.

Total height, 30 inches.

210—CHINESE EMBROIDERED SILK MANDARIN COAT

30.- Copenhagen blue; woven with symbols and scrollings. Finished with black satin borders, embroidered in lighter blue and ivory, with lotus sprays. Inside lined with lamb's wool.

211—SILVER BROCADE COAT

Spanish, Eighteenth Century

55.- Ivory field; woven in pale pastel colors and silver, with canopied bouquets of flowers. The orphreys and hood with baskets of flowers and wheat on solidly woven silver grounds. Trimmed with gold galloon and fringe.

Length, 9 feet 11 inches; depth, 4 feet 6 inches.

TABLE AND HOUSEHOLD LINEN, PORTIÈRES AND COVERS

212—FILET LACE COVER

50 2.- Displaying trailing vines bearing large blossoms. Latticed fringe at ends.

10 feet 4 inches by 2 feet 1 inches.

213—TWO FILET LACE COVERS

10.- One displaying antelopes facing a jardinière; the other displaying two winged demi-figures facing a basket of flowers. Both trimmed with latticed fringe at ends.

Respectively, 5 feet 2 inches by 1 foot 7 inches and 5 feet 6 inches by 1 foot 1 inch.

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214—TWO FILET LACE COVERS

17.50— Displaying central stem, bearing bunches of grapes and large leaves. Trimmed with latticed fringe at ends.
6 feet by 1 foot 7½ inches.

215—FILET LACE COVER

25.— Displaying central square floral medallion and border developing figures of "Cupid" shooting arrows, "Diana," the "Muses" and various archaic animals. Trimmed with fringe.
5 feet 6 inches by 5 feet 4 inches.

216—FILET LACE COVER

12.— Displaying central stem, bearing large bunches of grapes and leaves. Narrow latticed border; trimmed with fringe at ends.
11 feet 8 inches by 1 foot 8 inches.

217—TWO FILET LACE COVERS

25.— *Spanish, Seventeenth Century*
Displaying angular scrollings, sustaining small bouquets and fruit. Trimmed with linen fringe on three sides. (One trimmed with fringe on two sides only.)
58 inches by 28 inches.

218—ROUND LINEN AND LACE LUNCHEON CLOTH

90.— Fine ivory linen, enriched with crochet lace medallion and border developing elaborate floral scrollings and bouquets; the center enriched with sprays of cut-work flowers.
Diameter, 8 feet.

219—ROUND FILET LACE AND LUNCHEON CLOTH

100.— Fine ivory linen, enriched with broad large circular medallion, developing coats of arms supported by scrolled griffins and medallions occupied by figures in medieval costumes. Scalloped border enriched with further griffins and scrollings.
Diameter, 8 feet 10 inches.

220—TWO EMBROIDERED LINEN COVERS

— Fine ivory linen, deeply hemstitched with small sprays of flowers and monograms. Small drawn-work inner borders. Square.

221—FOUR EMBROIDERED LINEN COVERS

8.- Similar to the preceding.

222—TAFFETA SILK DOWN COMFORTABLE

25.- Rose-pink, quilted with medallioned center and borders.

223—GREEN SILK DOWN COMFORTABLE

22.-⁵⁰ Jaspé *réséda*-green silk, tufted with old-pink flowers.

224—GREEN SILK DOWN COMFORTABLE

35.- Jaspé field-green silk, tufted with black silk flowers and finished with black ribbon border.

225—ROSE-SILK DOWN COMFORTABLE

35.- Lustrous changeable rose-taffeta silk, tufted with old-pink flowers and finished with small ribbon edge. (Slightly stained.)

226—STRIPED PINK SILK DOWN COMFORTABLE

7.-⁵⁰ Old-rose taffeta silk, woven with narrow black and white stripes, tufted with ivory flowers.

227—TWO ROSE-DU-BARRY DOWN SILK COMFORTABLES

25.-⁵⁰ One tufted with black flowers, the other with ivory. Corded edges.

228—^{One} TWO RENAISSANCE LACE COVERLETS

25.- All-over lace, developing lobed medallioned center, occupied by floral scrollings and surrounded by further vine scrollings. Scalloped border, enriched with medallions at corners, *jardinières* of flowers and bouquets.

8 feet 10 inches by 6 feet.

229—FOUR EMBROIDERED LINEN SHEETS AND FOUR PILLOW CASES

20.- Fine ivory linen, deeply hemstitched and minutely embroidered with small blossomed medallions, scrollings, festoons and ribbons. Monogrammed.

22.-⁵⁰ 227A-Comfortable

110.- 228A-Coverlet

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230—SIX EMBROIDERED LINEN SHEETS

65.— Fine ivory linen, deeply hemstitched and embroidered with minute sprays of flowers and polka dots within drawn-work panels. Monogrammed.

231—SIX EMBROIDERED LINEN SHEETS

105.— Sheer ivory linen, deeply hemstitched and embroidered with baskets of flowers, entwining ribbons and vines in cut-work. Monogrammed.

232—TWO EMBROIDERED LINEN SHEETS AND TWO PILLOW CASES

40.— Ivory linen, deeply hemstitched and embroidered with festooned panels, having formal sprays of flowers at corners.

233—TWO EMBROIDERED LINEN SHEETS AND TWO PILLOW CASES

60.— Fine ivory linen, deeply hemstitched and embroidered with bow-knots and sprays of chrysanthemums. Monogrammed.

234—TWO EMBROIDERED AND DRAWN LINEN SHEETS AND TWO PILLOW CASES

30.— Deeply hemstitched and embroidered with polka dots within drawn medallions and bandings. Monogrammed.

235—TWO EMBROIDERED SHEETS AND TWO PILLOW CASES

60.— Fine linen, deeply hemstitched and embroidered with running bowknots of ribbons. Monogrammed.

236—TWO FINELY EMBROIDERED LINEN SHEETS AND TWO PILLOW CASES

95.— Deeply hemstitched, elaborately and minutely embroidered with festooned and scrolled medallion, occupied by two cupids. Monogrammed. (Pillow cases match.)

237—EMBROIDERED LINEN SHEET AND TWO PILLOW CASES

40.— Ivory linen, hemstitched and embroidered with lobed medallion, flanked by drawn bands. Monogrammed. (Pillow cases match.)

238—LINEN AND LACE SHEET AND TWO PILLOW CASES

60.— Fine linen, deeply hemstitched; enriched with band of medallioned Gothic lace. Monogrammed. (Pillow cases match.)

239—TWO EMBROIDERED LINEN SHEETS

40.— Fine ivory linen, with drawn borders; one with scalloped border, embroidered with wreaths, the other embroidered with trailing sprays of pomegranate motives. Monogrammed.

240—SIX HEMSTITCHED BATH TOWELS

15.— Woven with tulip borders. Initialed "S."

241—SIX SMALL BATH TOWELS

50 2.— Woven with paneled squares of wave motives; deeply hemstitched. Initialed "S."

242—TWELVE SMALL BATH TOWELS

50 7.— Woven with borders and bouquets of flowers at one corner. Fringed and monogrammed.

243—SEVEN TERRY CLOTH BATH TOWELS

50 7.— Rough bodies, woven with borders at ends and hemstitched.

244—SIX TERRY CLOTH BATH TOWELS

35.— Similar to the preceding.

245—SIX TERRY CLOTH BATH TOWELS

Similar to the preceding.

246—SEVEN TERRY CLOTH BATH TOWELS

15.— Similar to the preceding.

247—TWELVE TERRY CLOTH BATH TOWELS

30.— Similar to the preceding.

248—TWELVE TERRY CLOTH BATH TOWELS

25.— Similar to the preceding.

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249—FOUR LARGE TERRY CLOTH BATH TOWELS

45.— Similar to the preceding.

250—TWELVE DAMASK LINEN AND CROCHET LACE TOWELS

80.— Woven with floral stripes, enriched with two insertions of medallioned lace. Monogrammed.

251—SIX EMBROIDERED LINEN PILLOW CASES

25.— Square, deeply hemstitched, embroidered with festooned baskets of roses, ribbons and trailing vines.

252—CRIMSON DAMASK COVER

Italian, Seventeenth Century

40.— Rose-crimson two-toned damask; woven with large bouquets canopied and supported by large infloretted acanthus-leaves.

7 feet 10 inches by 7 feet.

253—CRIMSON DAMASK COVER

Italian, Seventeenth Century

40.— Similar to the preceding.

254—ROSE-CRIMSON DAMASK COVERLET

Italian, Seventeenth Century

25.— Similar to the preceding.

8 feet 2 inches by 6 feet 2 inches.

255—ROSE-CRIMSON DAMASK COVERLET

Italian, Seventeenth Century

30.— Two toned damask; woven with bouquets of flowers and pomegranate motives supported and canopied by large imbricated acanthus leaves. Finished with flounce of similar colored silk.

8 feet 10 inches by 7 feet 9 inches.

256—CRIMSON DAMASK COVER

Sicilian, Seventeenth Century

12.— Woven with banded ogivals, bearing heart-shaped motives at intersections, and occupied by palmetted floral motives. Trimmed with fringe. (Needs restoration.)

8 feet 2 inches by 5 feet 10 inches.

257—CRIMSON DAMASK COVER

Italian, Seventeenth Century

— Rose-crimson field; woven in lighter tones with scrolled medallion occupied by large bouquet of flowers. Trimmed with gold galloon and at ends with wine-colored fringe. (Needs restoration.)

6 feet 6 inches by 2 feet 9½ inches.

258—TWO FILET LACE CASEMENT CURTAINS

10.— Center panel displaying tulips and half-medallion occupied by a demi-figure. Broad floral serolled borders; trimmed with latticed fringe on two sides.

4 feet 10 inches by 2 feet 2 inches.

259—TWO FILET LACE CASEMENT CURTAINS

2.— 50 Displaying center panel of archaic animals and birds, interrupted by serollings. Side borders of curiously infloretted angular scrollings.

5 feet 4 inches by 2 feet 5 inches.

260—CRIMSON DAMASK PORTIÈRE

Italian, Seventeenth Century

95.— Rose-erimson, woven in two tones, with leaf-scrolled ogivals occupied by beautiful imbricated bouquets.

Length, 8 feet 11 inches; width, 6 feet 1 inch.

261—TWO ROSE-CRIMSON SILK PORTIÈRES

45.— Lustrous deep rose silk.

Length, 8 feet 9 inches; width, 8 feet 9 inches.

262—SIX GREEN BROCATELLE CURTAINS *Italian Renaissance Style*

302.— Brilliant two-toned green brocatelle on both sides. Woven with large infloretted acanthus leaves canopying and supporting bouquets of flowers and pomegranate motives. Trimmed with cut fringe.

Length, 10 feet 1 inch; width, 3 feet 9 inches.

263—FOUR CHANGEABLE TAFFETA SILK CURTAINS AND TWO LAMBREQUINS

75.— Golden-yellow and lavender silk. Two trimmed with blue and two with pink ruffles. Festooned lambrequins trimmed with ribbon flowers.

Length, 8 feet 10 inches; width, 7 feet 11 inches.

264—EIGHT YELLOW TAFFETA SILK SASH CURTAINS

20.— Lustrous golden-yellow silk, trimmed with old gold fringe. Several slightly faded.

Lengths, 6 feet 3 inches; width of two, 4 feet 2 inches; of six, 2 feet.

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265—TWENTY-FIVE LENGTHS OF CRIMSON DAMASK

Italian, Seventeenth Century

300.—Lustrous rose-crimson damask; woven with imbricated strap scrollings enclosing interesting bouquets of flowers and pomegranate motives. (Several breadths split in two.) Also lot of unmeasured short lengths.

Approximately, length, 155 yards; width, 1 yard 9 inches.

266—SIX ROSE-CRIMSON DAMASK CURTAINS

Italian Renaissance

210.—Lustrous two-toned silk; woven with imbricated bouquets of flowers, canopied and supported by large acanthus leaves. Arched at crown for semicircular windows.

Total length, 11 feet 10 inches; width, 3 feet 4 inches.

267—FOUR GREEN BROCATELLE PORTIÈRES

Italian Renaissance Style

200.—Rich green, woven in golden-yellow with banded ogivals, enclosing floral motives and surmounted by coronets. Trimmed with wide guimpe. Lined with green tamative.

Length, 7 feet 6 inches; width, 4 feet 1 inch.

268—TWO GREEN VELOURS AND ROSE-CRIMSON DAMASK PORTIÈRES
AND EMBROIDERED VALANCE

50.—Fine jaspé rich moss-green velours trimmed with broad guimpe, lined with beautiful rose damask, woven with baskets of flowers and ribbon and trimmed with similar guimpe. Scalloped lambrequin paneled with galloon and draped with ribbon scalloped valance of green velours. Rose damask slightly soiled.

Length, 8 feet 5 inches; width, 5 feet 9 inches.

269—TWO GREEN VELOURS DRAPED WINDOW CURTAINS, WITH ARCHED
LAMBREQUIN AND FESTOON

12.50.—(Similar to the preceding.) Lined with green tamative. Two finely tasseled loops for draping same.

Approximate height, 9 feet; approximate width, 10 feet.

270—TWO BROCADE PORTIÈRES AND LAMBREQUIN *Louis XVI Style*

5. — Deep ivory; woven with old-red sprays of flowers and vines.
Draped lambrequin in four portions. Trimmed with fringe.

Length, 8 feet 10 inches; width, 4 feet 4 inches.

271—EMBROIDERED LINEN AND VELOURS PORTIÈRE

Italian, Seventeenth Century Style

5. — Deep ivory linen; enriched in colored silks with large, shrub-bearing flowers and fruit and surrounding scrollings. Borders of green velours.

Length, 8 feet 3 inches; width, 6 feet 10 inches.

272—CRIMSON DAMASK PANEL

Italian, Seventeenth Century

50. — *Height, 8 feet 6 inches; width, 4 feet 3 inches.*

273—CRIMSON DAMASK PANEL

Italian, Seventeenth Century

Similar to the preceding.

Height, 5 feet; width, 3 feet 5 inches.

274—FOUR CRIMSON DAMASK PORTIÈRES

Italian, Seventeenth Century

20. — Similar to the preceding. Enriched with yellow silk fringe toward crown and vertically paneled with similar colored silk galloon.

Length, 10 feet 3 inches; width, 7 feet 2 inches.

275—SIX DRAP D'OR GREEN VELOURS CURTAINS

Italian Renaissance Style

30. — Jaspé Botticelli green velours, woven solidly in gold threads with leaf-scrolled banded ogivals, enclosing bouquets and surmounted by coronets. Trimmed with rope-motived guimpe. Lined with diapered rose-erimson silk. Tasseled rope curtain loops for same.

Height, 7 feet 4 inches; width, 4 feet 8 inches.

276—THREE DRAP D'OR GREEN VELOURS PORTIÈRES

Italian Renaissance Style

50. — Similar to the preceding.

Height, 7 feet 4 inches; width, 5 feet 8 inches.

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277—TWO EMBROIDERED VELOURS PORTIÈRES AND ATTACHED VALANCE

10.—

Lustrous daffodil-green velours; flat valance trimmed with tasseled fringe and embroidered in colored silk with ribboned wreaths within oblong panels. Lined with old-gold silk.

Total length, 13 feet 10 inches; width, 3 feet 4 inches.

Length of valance, 7 feet 10 inches; depth, 3 feet.

278—TWO EMBROIDERED VELOURS PORTIÈRES

25.—

Similar to the preceding. Embroidered with wreaths and ribbon motives on front edge; trimmed with fringe.

Length, 12 feet; width, 3 feet 8 inches.

279—FOUR VELOURS PORTIÈRES

Similar to the preceding; without embroidery.

Length, 12 feet 9 inches; width, 5 feet 2 inches.

280—FOUR BLUE VELOURS PORTIÈRES

42.—

Deep cerulean-blue; the back and front both alike.

Length, 6 feet 8 inches; width, 5 feet 7 inches.

281—FOUR BLUE VELOURS PORTIÈRES

Similar to the preceding. Two lined with golden-yellow farmer's satin and two with jaspé striped lavender silk.

Two, length, 8 feet 8 inches; width, 5 feet 7 inches.

Two, length, 6 feet 5 inches; width, 3 feet 9 inches.

282—GOLD BROCADE COVER

Renaissance Style

30.—

Damassé deep ivory field, enriched with baskets of flowers and fruit, interrupted by trailing vines of flowers. Fringed at two ends.

6 feet 8 inches by 4 feet.

283—CHINESE GOLD BROCADE PANEL

Eighteenth Century

16.—

Mellow blue field; woven in threads of gold and pastel colors: displaying dragons seeking the sacred pearl, symbols and fishes over a latticed ground. Interesting wave-motives at foot. Small panel of ivory satin at crown, embroidered with floral motives. (Needs slight restoration.)

Height, 56½ inches; width, 31½ inches.

284—GOLD-EMBROIDERED VELVET AND DAMASK COVER

7.50
— Large central panel of floral crimson damask; finished at ends with scalloped points of deeper toned velvet, embroidered with appliqué of *drap d'or* scrollings. Trimmed with gold braid and fringe at ends.

6 feet 3 inches by 1 foot 10 inches.

285—LARGE BLUE VELOURS PANEL

11. — Rich deep Copenhagen blue. (Has not been used.)

Length, 14 feet; width, 4 feet.

GLASS VASES, JARDINIÈRES AND PERFUME BOTTLES

286—TWO CUT-GLASS VASES, MOUNTED IN CUIVRE DORÉ

50
2. — Ovoid body, cut with medallions; on spreading foot. Mounted in *cuivre doré* with leaf-enriched rim, gadrooned foot and swan-neck handles.

Height, $9\frac{1}{4}$ inches.

287—TWO SILVER-MOUNTED CUT-GLASS VASES

By Odiot, Paris

15. — Urn-shaped vase, beautifully cut with hobnails. Mounted in silver with gadroon cusp to vase and square foot having ball feet.

Height, $5\frac{3}{4}$ inches.

288—VENETIAN POWDER GOLD GREEN COVERED GLASS VASE

50
2. — Lightly ribbed body and dome-cover, terminating in an apple of naturalistic colors. On gadrooned clear glass stem and spreading foot of recurring green.

Height, $19\frac{3}{4}$ inches.

289—TWO VENETIAN IRIDESCENT GLASS VASES

20. — Slightly tapering body, cusped toward foot and there supporting two bands of leonic motives and berried bosses.

Heights, 11 and $11\frac{3}{4}$ inches.

290—VENETIAN AMETHYST GLASS VASE AND TRAY

15. — Tapering body; on flaring foot. Four rudimentary scrolled handles in clear glass. Lobed circular tray.

Height of vase, $10\frac{1}{4}$ inches; diameter of tray, $13\frac{1}{2}$ inches.

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291—TWO GLASS VASES

5.— The larger, trumpet-shaped, with spreading base; the smaller with lightly gadrooned double body, having goffered flaring mouth.

Heights, 24 $\frac{3}{4}$ and 16 inches.

292—OLD ENGLISH CUT-GLASS COVERED VASE

12.50.— Finely faeceted body, with scalloped rim; dome-cover with steeple terminal. On lobed foot.

Height, 14 $\frac{3}{4}$ inches.

293—TWO CHINESE AMETHYST CRYSTAL FIGURINES

7.50.— *Ch'ien-lung Period*
Fu-lion, crouching in curious attitude. Jumping frog. (Imperfect.)

Lengths, 3 $\frac{1}{4}$ and 2 inches.

294—SILVER-MOUNTED CUT-GLASS BOTTLE

3.— Gadrooned flattened pear-shape, with loop handle, hinged silver cover and chained label "Rye." Monogrammed.

295—TWO CUT-GLASS PERFUME BOTTLES

10.— Octagonal low bottle, with loop handle and silver-mounted stopper.

296—SILVER-MOUNTED CUT CRYSTAL GLASS BOTTLE

9.— In the form of a duck, with etched wings and loop handle on back. Silver head, hinged to open.

297—GILDED SILVER-MOUNTED CUT CRYSTAL GLASS PERFUMER

8.— *Renaissance Style*
Faeceted bell-shape, mounted caryatids and interrupting sprays of flowers. Dome-stopper with scrolled strap mounting and figure terminal.

Height, 8 $\frac{1}{4}$ inches.

298—FOUR CUT-GLASS JARDINIÈRES

2.— Sloping sides, forming a circular jardinière when placed together, having center aperture for vase.

SECOND SESSION

MONDAY AFTERNOON, FEBRUARY 11, 1924

IN THE ASSEMBLY HALL OF THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 299 to 622, inclusive

FRENCH AND ENGLISH SILVER-PLATED WARE

299—REPOUSSÉ SILVER-PLATED BOX

10. — Oval; with hinged cover, enriched with subject, "Dutch Boors Regaling."

300—GEORGIAN SHEFFIELD PLATE JARDINIÈRE

5. — Tapering sides, of serpentine square section. Enriched with moldings and lion and ring handles.

Height, 6½ inches.

301—GEORGIAN SHEFFIELD PLATE JARDINIÈRE

By Collis and Company, London

15. — Urn-shaped body, enriched with large oak-leaves and gadroonings. On molded round foot, with square base. (Has been converted from a large tea urn.)

Height, 17¾ inches.

302—OLD FRENCH REPOUSSÉ SILVER BOX AND BASKET

— Bulbous-shaped box; with loose cover, enriched with scrolled medallion occupied by three cupidons and surmounted by three cooing doves. Body with rocaille motives and spiral flutings. Circular basket; with flaring sides, having scrolled rim and bail handles. Center enriched with view of an extensive château: sides with floral and rocaille scrollings. Engraved with initials.

Diameters, 4¾ and 5½ inches.

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303—REPOUSSÉ SILVER-PLATED BERRY BOWL

By Gorham

12.50 Round bowl, enriched with spiral flutings, baskets of fruit and scrolling leaves. On high round foot. Interior gilded. Monogrammed.

304—GEORGIAN SHEFFIELD PLATE ENTRÉE WARMER

25.— Loose shallow warmer, with hinged dome-cover, enriched with gadroonings and rosetted handle. Warmer with molded upright sides and looped handles.

Length, 10½ inches.

305—TWO SILVER-PLATED COVERED ENTRÉE DISHES

By Gorham

25.— Oval dish and loose cover, with interlocking adjustable handle; trimmed with scrollings at borders and dome. Monogrammed.

Length, 10¾ inches.

306—ENGLISH REPOUSSÉ SILVER-PLATED MUFFINEER

12.50 Vase-shaped, enriched with varied gadroonings and festoons of flowers. Pierced dome cover, with urn-shaped terminal.

307—GEORGIAN SHEFFIELD PLATE WIRE CAKE BASKET

15.— Waved oval body, with pearl rim, fluted wire body, adorned with bunches of grapes and frieze of wheat; rope-motived bail-handle. Monogrammed.

Length, 13½ inches.

308—SMALL SILVER-PLATED PLANKING DISH

5.— Oblong, with round corners, arcaded pierced rim and loop-handles. Beech board for planking.

Length, 10 inches.

309—TWO SILVER-PLATED COVERED PIE DISHES

By Gorham

15.— Lobed bowl-shape, with looped handles; loose rim, enriched with scrollings and dome cover.

Lengths, 9¼ and 8 inches.

310—TWO SILVER-PLATED CAKE DISHES

By Gorham

15.— Lobed oval; variously enriched with gadroonings and flutings: one with pearl-molded rim, the other with shell motives and gadroonings. Monogrammed.

Length, 14 inches.

311—TWO SILVER-PLATED BERRY BOWLS

By Gorham

15. Circular, scalloped edged bowls, enriched with irregular spiral gadroonings. Interiors gilded.

312—TWO REPOUSSÉ SILVER-PLATED BUTTER DISHES

By Gorham

5. Molded, lobed round dish, enriched with scrollings of flowers; dome cover with mushroom terminal and loose pierced lining. Monogrammed.

313—THREE SILVER-PLATED SAUCE-BOATS

2. Two helmet-shape; one trimmed with scrollings, other with gadroons. The third scalloped boat-shape, with scrolled handles and oval molded foot. Monogrammed.

314—SILVER-PLATED CADDY AND GLASS BOX

6. Square caddy, enriched with repoussé flowers and cartouches. Round glass box, mounted with laurel-wreathed cover.

315—TWO GEORGIAN SHEFFIELD PLATE WINE COOLERS

15. Urn-shaped body, enriched with classic Bacchic heads in full relief; double-entwined reeded handles. On square foot. Loose annular top.

Height, 10 inches.

316—SILVER-PLATED TRAY

By Gorham

50. Oblong, with round corners and roll-over rim, enriched with shell corners and scrolled edge. Leaf loop-handles. Monogrammed.

Length, 33 inches.

317—SILVER-PLATED TRAY

By Gorham

5. Oval, with extra broad scrolled flange, having handles and trimmed with scrollings and blossomed edge. Monogrammed.

Length, 24½ inches.

318—THREE ENGLISH SHEFFIELD PLATE MEAT PLATTERS

50. Oval, with lobed rims, enriched with spiral gadroons. Monogrammed.

Lengths of two, 20 inches; one, 16¾ inches.

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319—THREE SILVER-PLATED MEAT PLATTERS *By Gorham*
30.—Oval, with floral and shell-scrolled borders. Monogrammed.
Lengths, 20, 18 and 16 inches.

320—TWO SILVER-PLATED TRAYS *By Gorham*
15.—One circular, with lobed rim, enriched with rocaille and leaf-
scrollings, the other lobed oval, with molded scalloped rim, en-
riched with leaves and shell motives. Both monogrammed.
Lengths, 14¼ and 14¾ inches.

321—TWO SILVER-PLATED TRAYS *By Gorham*
30.—Oval, with molded borders and loop-handles. One monogrammed.
Length, 16 inches.

322—SILVER-PLATED COFFEE-POT *By Gorham*
12.50.—Ewer shaped, enriched with varied gadroonings, leaf loop-handle
and hinged cover, having urn-shaped terminal. Monogrammed.
Height, 9¼ inches.

323—TWO SILVER-PLATED INDIVIDUAL COFFEE-POTS *By Gorham*
15.—Slightly expanding round body, with hinged cover and wicker
handle.

324—TWO GILDED CAKE BASKETS
35.—Molded edge, enriched with bunches of grapes; wire body, fin-
ished with similar open bunches of grapes at foot. Bail handles.
Diameter, 8 inches.

325—TWO SILVER-PLATED CAKE DISHES
30.—Similar to the preceding.

326—LATE GEORGIAN SILVER-PLATED CANDELABRA
15.—Gadrooned baluster shaft, enriched with leafage, clusters of roses
and fine leaves. On triangular molded base, having shell feet and
engraved crest. Three leaf-scrolled arms for lights, enriched with
fruit and leaves.
Height, 29¾ inches

327—THREE SILVERED CARVED CANDLESTICKS

Italian, Seventeenth Century

15.— Leaf-balustered shaft, enriched with central cartouched triangular motive; supported on leaf-scrolled feet, having blossomed cartouche at center. (Need restoration.)

Height, $34\frac{3}{4}$ inches.

328—TWO SILVERED CARVED CANDLESTICKS

Italian, Eighteenth Century

5.— Fluted and leaf-balustered shaft with urn socket; supported on curved tripod base having stump feet and leaf and pearl enrichment.

Height, $28\frac{1}{2}$ inches.

329—FOUR ENGLISH SHEFFIELD PLATE CANDLESTICKS *Adam Style*

50.— Tapering square paneled shaft, enriched with molded crown and base, urn-shaped socket with festooned medallions. Base with similar smaller ornamentation.

Height, $11\frac{3}{4}$ inches.

330—SILVER-PLATED CANDLESTICK

Italian, Seventeenth Century

— Curiously spiraled baluster shaft with urn bobèche; supported on scrolled and arabesqued tripod base, having ball feet.

Height, 27 inches.

331—FOUR SILVER-PLATED CANDLESTICKS

By Gorham

40.— Serolled baluster shaft, enriched with leafage and floral bandings; on scroll-molded round base. Urn-socket.

Height, $10\frac{3}{4}$ inches.

332—TWO SILVER-PLATED CANDELABRA

Renaissance Style

55.— Reeded baluster shaft, enriched with floral motives and supported on scrolling tripod base; seven leaf-scrolled arms for lights.

Height, 29 inches.

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**FINE EARLY ENGLISH, FRENCH, DUTCH AND AMERICAN
SILVER**

333—TWO SILVER COASTERS *Eighteenth Century*

8.— Molded circular mahogany base; with silver gallery pierced with oval medallion.

Diameter, $5\frac{3}{4}$ inches.

334—FOUR ENGLISH SILVER ALMOND DISHES

12.— Canadian canoe-shape; interior gilded. Hall marked.

Length, 5 inches.

335—TWO FRENCH SILVER CHAMBER CANDLESTICKS

12.— Molded round tray, with shell-flanged side handles, short foot and urn bobèche.

Length, $6\frac{1}{2}$ inches.

336—FOUR SILVER COASTERS

Eighteenth Century

12.— Gadroon molded, round body, finished with fine rope-motived rims. Boxwood foot.

Diameter, $5\frac{3}{4}$ inches.

337—STERLING SILVER CARVING SET

20.— Expanding, molded handle terminating in shell motives. Carving and poultry knives and forks and steel. Steel monogrammed.

338—FRENCH SILVER-HANDLED CARVING SET

10.— Cartouche handles, enriched with leaf, shell, husk motives and monogram. Knife, fork and steel.

339—EIGHT SILVER SKEWERS AND FOUR LEMONADE SPOONS

6.— Slender skewer with ring handle. Spoons with tubular handles.

340—NINE SILVER GILDED SALT SPOONS

By Gorham

6.— Dainty husk and scroll-medallioned handles. Monogrammed.

341—TWO DUTCH SILVER SERVICE SPOONS AND FORK

12.— One spoon with spiraled handle and terminal of Dutch peasant, the other, with pierced floral handle and bowl. Fork with wind-mill handle.

342—PAIR OF SILVER SUGAR TONGS *Dutch, Eighteenth Century*

4.—Open scrolled handles, pivoted with rosette and finished with shell prongs.

343—TWO SILVER SPOONS, BUTTER KNIFE AND SUGAR TONGS

6.—Two French silver service spoons, with shell and leaf cartouche handles. Ivory-handled paper knife, with etched floral blade. Tongs, with claw-shaped grips.

Lengths, 10¾, 10 and 5½ inches.

344—LARGE SILVER SERVICE SPOON

The Hague, Eighteenth Century

7.—Elliptical bowl, with scroll at back and expanding upturned handle with leaf scroll at back of terminal. Hall marks of "The Hague."

345—TWO SILVER PUNCH LADLES *French, Eighteenth Century*

8.—One, helmet-shaped bowl, with slender ivory handle. The other, half-gadrooned bowl, with spirally twisted whale bone handle.

Lengths, 13¾ and 15¼ inches.

346—FOUR OLD DUTCH SILVER SPOONS

12.—Oval bowls, with varying stems; surrounded by figure terminals.

Length, 7½ inches.

347—SIX SILVER SUGAR TONGS

6.—In the form of wish-bones; spring handles; two sizes.

348—FOUR DUTCH SILVER SERVICE SPOONS, GRATER AND CIGAR CUTTER

2.—Varied service spoons, differently enriched. Arched nutmeg grater with shell opening. Ivory cigar cutter with boar's head mounting.

349—TWELVE SILVER SOUVENIR SPOONS, FORK AND KEY

6.—Varied patterns; several gilded and enameled.

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350—TWELVE SILVER SPOONS

Renaissance Style

17.50— Elliptical bowls, with handles engraved with mottoes and open terminals scrolled with cupidon heads.

351—STERLING SILVER BERRY BOWL

By Gorham

27.50— Circular gadrooned body, with waved rim, enriched with fleurs-de-lis and other floral motives.

Diameter, 10¼ inches.

352—REPOUSSÉ SILVER COVERED BEAKER

Renaissance Style

12.50— Tumbler-shape, with gadrooned dome cover having pineapple terminal. Enriched with cupids and medallioned heads amid Gothic leaf scrollings.

Height, 6 inches

353—SILVER COUPE AND MOUNTED COCOANUT COUPE

10.— Silver coupe, early Hungarian; deep bowl-shape with paneled floral scrollings at mouth. Cocoonut coupe, with silver rim and shell tripod legs. (Both slightly defective.)

Heights, 3½ and 3¼ inches.

354—TWO STERLING SILVER DISHES

By Gorham

60.— Lobed round rim, elaborately enriched with rocaille, leaf and floral scrolling. Monogrammed.

Diameter, 11½ inches.

355—TWO FRENCH SILVER COUPES

Empire Period

20.— Bell-shaped, with round gadroon-molded foot. Enriched with classic figures and wreaths differently disposed. One engraved N, 1806, and "A. F. Courvoisier." Full Paris Hall Marks.

Heights, 4¾ and 4¼ inches.

356—STERLING SILVER COCKTAIL SHAKER TRAY AND TWELVE GLASSES

130.— Shaker, with etched glass body and silver enriched with scroll bands of cupidons. Glasses similarly enriched with cupidons and having glass lining. Round tray with glass bottom. (Slight rim chips to linings.)

Diameter, 13½ inches

357—STERLING SILVER CAKE DISH

By Gorham

15.—Oval boat-shape; with finely gadrooned rim. Monogrammed.

358—TWO STERLING SILVER DISHES

By Gorham

30.—Lobed round rim; the border enriched alternately with serolled cartouches and husks, indented with flowers. Monogrammed.

Diameter, 8¾ inches.

359—TWO GILDED STERLING SILVER DISHES

By Gorham

40.—Circular, standing dishes, with fine roll-over rim, lobed on edge and enriched with moldings and floral serollings. Monogrammed.

360—TWO GILDED STERLING SILVER DISHES

By Gorham

50.—Similar to the preceding. Oval.

361—TWELVE STERLING SILVER SERVICE PLATES

By Gorham

55.—Scalloped, round edge, enriched with leaf and floral serollings. Monogrammed.

Diameter, 6¼ inches.

362—TWO REPOUSSÉ SILVER SAUCE-BOATS

By Gorham

55.—Lobed helmet-shape; with loop-handle, enriched with rocaille medallions, serollings of leaves and flowers.

363—DUTCH SILVER TABLE GARNITURE

Louis XVI Style

25.—Large two-handled vase and four smaller vases. Hexagonal trumpet body, pierced with festoons and flutings. Lined with etched glass; one circular, but fits its vase.

Heights, 9½ and 6¾ inches.

364—SMALL SILVER TEA-CADDY

75.—Vase-shape; enriched with pearl-moldings and monogram.

365—NINE STERLING SILVER GILDED INDIVIDUAL SALTS

By Gorham

35.—Octagonal standing body; with scroll enriched roll-over rim. Monogrammed.

366—NINE GILDED STERLING SILVER PEPPER CASTORS

By Gorham

75.—Similar to the preceding; vase-shaped.

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367—TWELVE STERLING SILVER GILDED COASTERS *By Gorham*
Round, with fan enriched foot and low rims having scroll border.

40.—

368—TWO GEORGIAN SILVER SALTS *Adam Period*
Boat-shaped, pierced with flutings and festooned with husks.
Blue glass linings. (One ring handle missing.)

25.—

369—SIX SILVER-GILDED INDIVIDUAL ALMOND DISHES *By Gorham*
Florally scrolled oval rims, with gadrooned bodies. Monogrammed.

15.—

370—SIX SILVER-GILDED INDIVIDUAL ALMOND DISHES *By Gorham*
Similar to the preceding.

17.50—

371—SIX SILVER-GILDED INDIVIDUAL ALMOND DISHES *By Gorham*
Similar to the preceding.

15.—

372—REPOUSSÉ STERLING SILVER WINE JUG *By Gorham*
Lobed ewer-shaped, with elaborately leaf-scrolled and blossomed handle; body and round foot with further leafage. Monogrammed.

80.—

Height, 12 inches.

373—GEORGE III REPOUSSÉ SILVER COFFEE-POT *London, 1767*
Graceful pear-shape; on round molded foot. Body enriched with baskets of trailing flowers on festoons; rocaille and leaf-scrolled spout. Dome-cover with spirally fluted pineapple terminal.

95.—

Height, 10 $\frac{1}{4}$ inches.

374—GILDED STERLING SILVER PUNCH-BOWL *By Gorham*
Octagonal round bowl, with deep roll-over rim, having molded scalloped edge, enriched with husks at intervals. The rim repoussé with sprays of flowers, scrollings and medallions. On broad foot. Loose interior strainer. Monogrammed.

140.—

Diameter, 20 inches.

375—FRENCH SILVER SALVER

Early Eighteenth Century

15.- Lobed round rim; enriched with husks and scrolled leafage.

Diameter, $9\frac{3}{4}$ inches.

376—FRENCH SILVER SALVER

J. B. C. Odier, Paris

45.- Round, with very beautifully chiseled leaf-scrolled rim and engraved monogram within a floral cartouche.

Diameter, $9\frac{1}{2}$ inches

377—GEORGE III SILVER CREAMER

S. Hennell, London, 1812

30.- Low oval boat-shaped body, with molded loop handle and ball feet. London Hall Mark complete, 1812. Maker's mark S. H., Samuel Hennell.

Length, $6\frac{1}{4}$ inches.

378—FRENCH SILVER TEAPOT

Late Empire Period

50 7.- Low bowl-shape, ribbed about center; with loose cover similarly ribbed and ebony loop handle and terminal.

Length, $8\frac{1}{4}$ inches.

379—STERLING SILVER INDIVIDUAL COFFEE SET

Gorham

60.- Deep bowl-shape; engraved with wreaths and "Eno"; on square foot. Coffee-pot, creamer and sucrier.

Heights, $6\frac{1}{2}$, $4\frac{3}{4}$ and 4 inches.

380—GEORGIAN SILVER TEA SERVICE

S. Hennell, London, 1814

105.- Low molded blunted oval body with gadrooned and pearl-motived rim, ball feet and loop handle. Pot, creamer and sucrier. London Hall Mark, 1814. Maker's Mark on creamer, S. H., Samuel Hennell.

Lengths, $11\frac{3}{4}$, 6 and $8\frac{3}{4}$ inches.

381—FRENCH SILVER COFFEE-POT AND SUCRIER

Empire Period

60.- Oviform vase-shaped pot, with scrolled spout terminating in ram's head, dome cover with ivory handle, leaf-enriched bandings at foot, shoulder and cover. Sucrier by Odier apparently of later period. Monogrammed.

Heights, $11\frac{3}{4}$ and $6\frac{1}{4}$ inches.

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382—TWO FRENCH SILVER GRAVY BOATS

30.—Low helmet-shapes, with beaded rims, leaf-scrrolled handles and finely scrolled loop handles. Monogrammed.

Lengths, $8\frac{1}{2}$ and $6\frac{1}{2}$ inches.

383—DUTCH SILVER CHAMBER CANDLESTICK

7.⁵⁰—*Early Eighteenth Century*
Molded lobed round tray, with loop handle having squirrel support. Urn-shaped socket, with conical extinguisher.

Length, $5\frac{3}{4}$ inches.

384—TWO OLD FRENCH SILVER CONDIMENT BOXES

18.—Tri-lobed, with floral handle to similar shaped cover. On leaf and claw feet.

Length, $4\frac{1}{4}$ inches.

385—TWO OLD FRENCH SILVER SUGAR BOXES

25.—Globular, with hinged cover and short lobed foot. Enriched with delicate festoons and fleurs-de-lis; one scroll pierced for shaker.

Height, $3\frac{1}{4}$ inches.

386—TWO SILVER SALVERS

15.—Circular, with molded rim: center engraved with view of city, surrounded by strap scrolling. Parcel gilded. Other by Nicoud, Paris; with molded scrolled rim interrupted by berried leaves. Coroneted coat of arms at center.

Diameter, 6 inches.

387—FRENCH SILVER CHAMBER CANDLESTICK

5.—*Orleans, Louis XIV Period*
Finely molded shaped round tray; with cartouched trowel handle engraved with the three "Royal Fleurs-de-lis" of France. Faceted urn-shaped socket.

Length, $6\frac{1}{4}$ inches.

388—TWO OLD DUTCH SILVER CANDLESTICKS

30.—Round shaft, entwined with garlands of roses; festooned base; on square foot.

Height, $8\frac{1}{2}$ inches.

389—Two OLD DUTCH SILVER CANDLESTICKS

45.—Scrolled baluster shaft, and spreading foot chiseled with varied sprays of flowers. Liliiform sockets.

Height, 9 inches.

390—Two FRENCH SILVER CANDLESTICKS

Renaissance Style

45.—Tapering round shaft, enriched with guilloche motives, leafage and shell devices; scroll-molded round base; urn-shaped socket.

Height, 11 inches.

391—Two PIERCED SILVER TRAYS

Howard and Co.

30.—Scrolled oval, with scroll and geometric pierced body, shell-scrrolled rim and handles. Monogrammed.

Length, 9 inches.

392—Two FRENCH SILVER BONBON DISHES

30.—Scrolled round body; enriched with leaf, shell and rocaïlle motives. Open rim.

Diameter, 5½ inches.

393—FRENCH SILVER BUTTER DISH AND TRAY

50 2.—Tub-shaped bowl, with low cover having loop handle and scalloped round tray. Enriched with latticed vines, scrollings of flowers and birds. Full French Hall Marks.

Diameter, 7¼ inches.

394—SILVER SUGAR BOWL

5.—Bowl enriched with implements for wine-making and vertical vines of grapes. Scrolled loop handles; on short foot. Coin in center of bowl.

Length, 7 inches.

395—FRENCH SILVER CONDIMENT BOX

G. Massé, Paris, 1708

5.—Oval, with very beautiful strap-scrrolled valance. Double compartmented, with hinged covers enriched with gadroons and strap arabesques. Marks: G M surmounted by fleur-de-lis; Maker, Grégoire Massé; Paris date letter coroneted P, Paris, 1708, and coroneted A, Fermier's Mark.

Length, 5½ inches.

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396—FRENCH SILVER POSSET CUP AND MUG

10. — Posset cup with oval body, tripod claw feet and two long balustered boxwood handles. Barrel-shaped mug with molded foot.
Length, 10¼ inches; height of mug, 2½ inches.

397—TWO FRENCH SILVER CREAMERS

12. ⁵⁰ — Ewer-shape, with molded foot, husk-motived loop handle and cover surmounted by a gilded cluster of fruit and shells. (One handle defective.)
Height, 5 inches.

398—TWO GEORGE IV SILVER CANDLESTICKS

85. — *W. Bateman, London, 1823*
Baluster shaft, scrolled with flowers and guilloche motives, leaf-enriched socket, rocaille and floral scrolled bobèche and foot. London Hall Mark, 1823. Maker's Mark W. B., William Bateman.
Height, 10½ inches.

399—OLD DUTCH SILVER MUFFINEER

20. — Vase-shaped, enriched with shell and leaf motives and panel pierced dome-cover having vase terminal.
Height, 8½ inches.

400—TWO FRENCH SILVER MUGS

20. — Deep bowl-shape, with small strawberry and leaf handles. Engraved with pastoral trophy.
Height, 3½ inches.

401—OLD DUTCH SILVER TEA-CADDY

50
22. — Deep oval bowl-shape, with small foot and incurved dome cover. Enriched with fine bandings of reed motives.
Height, 4¼ inches.

402—FRENCH SILVER CREAMER

10. — Helmet-shape, enriched with groups of "Bacchic Cupidons" and flutings toward base.
Height, 5 inches.

403—FRENCH SILVER THREE-PART PLATEAU *J. B. C. Odiot, Paris*

25. — Center portion with very finely scroll-molded oval rim, enriched with leafage, shell motives and sprays of flowers. On scrolled feet. End portions lobe-shape, similarly enriched and carefully fitted to center portion.

Total length, 42¾ inches; length of center, 28 inches.

404—STERLING SILVER TEA AND COFFEE SERVICE

By Black, Starr and Frost

50. — Consisting of hot-water kettle, coffee and tea pots, covered sugarier, bowl and creamer. Gadrooned melon-shaped body, with scrolled feet, loop-handle and shell-scrolled borders. Monogrammed.

Heights, 13, 8, 6¾, 6½ and 4 inches.

405—IMPORTANT STERLING SILVER TABLE SERVICE *By Gorham*

10. — Consisting of fourteen grapefruit, eighteen bouillon, twenty tea, twenty-eight dessert, eighteen soup and six table spoons; eighteen oyster, eighteen ice-cream, eighteen fish, thirty-six small dinner and eighteen large dinner forks; eighteen butter, thirty-six silver-bladed dinner and eighteen steel-bladed dinner knives; two asparagus tongs and sixteen varied large and small service spoons and forks. Enriched with beautifully scrolled handles, having figures of cupidons, nymphs and monograms.

406—TWO OLD DUTCH SILVER SALTS AND MUSTARD POT

60. — Salts with two oval open bodies parted by a floral pierced obelisk; the bodies enriched with festoons, medallions and cupidons. Round mustard pot to match. Blue glass linings. (Lining of pot cracked.)

407—TWO SILVER PEPPER GRINDERS *By J. C. B. Odiot, Paris*

5. — Vase-shape; enriched with rocaille motives and sprays of laurels. Monogrammed.

Height, 3¾ inches.

408—SIX OLD DUTCH SILVER EGG-CUPS

750. — Goblet-shaped; pierced with medallions, flutings and strap arabesques.

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409—STERLING SILVER TEA SCREEN *By Black, Starr and Frost*

5.- Semicircular glass panel, with silver frame and open scrolled handle.

Length, 10¼ inches.

410—TWO SILVER MENU HOLDERS AND FOUR GILDED WINE LABELS

10.- Holders with festooned masks and easel backs. Labels festooned with grape leaves and chains for suspension.

411—THREE AUGSBURG GILDED SILVER CONDIMENT DISHES

Eighteenth Century

15.- Leaf-enriched incurved triangular center, with berried silver rosette center having button handle, lobed with three large and three small interrupting shell receptacles. Full Hall Marks.

Length, 6½ inches.

412—LATE GEORGIAN SILVER CANDELABRA

40.- Fluted baluster shaft, enriched with cartouches and pearl motives. On round pearl-motived foot. Two loose leaf-scrolled arms for lights.

Height, 21¼ inches.

413—TWO FRENCH SILVER CANDELABRA *J. B. C. Odiot, Paris*

150.- Baluster shaft and round foot; very finely scrolled with leafage, flowers and rocaille motives. Four arms for lights.

Height, 18¼ inches.

414—FOUR GILDED STERLING SILVER CANDLESTICKS *By Gorham*

70.- Octagonal baluster shaft, socket and molded base; finely engraved with medallions, scrollings and pendent vines of flowers. Monogrammed.

415—FOUR DUTCH SILVER BONBON TRAYS

30.- Hexagonal; on mask feet. Tapering sides finely pierced with festoons, scrollings and trophies.

Diameter, 5 inches.

416—TWO SILVER MUFFINEERS

Georgian Style

35.- Vase-shaped; with molded square body having inset round corners. Pierced dome cover with pineapple terminal.

Height, 8 inches.

417—DUTCH SILVER SWEETMEAT BOX

20.—Violin-shape, with hinged back as cover. Enriched in repoussé with scrolled medallions occupied by "Sportive Cupidons."

Length, 11¾ inches.

418—TWO PIERCED STERLING FRUIT BASKETS

Georgian Style

25.—Scrolled oval, with rocaille and leaf rim; the sides pierced with medallions, scrollings and lattice panels.

Length, 10½ inches.

419—CUT-GLASS BOX WITH DUTCH SILVER COVER

7.50.—Oblong; cut with vines of flowers. Repoussé silver cover having dolphin terminal and enrichment of scrolled medallions occupied by rural figures.

Length, 5½ inches.

420—GEORGIAN SILVER CRUET

London, 1809

30.—Incurved oblong tray, with gadrooned shell rim and ball feet. Gadrooned rings for eight cut-glass condiment bottles. Shell-enriched loop handle. Mark O, London, 1809; Maker H N.

Height, 9 inches.

421—DUTCH SILVER FISH BONBONNIÈRE

50.—Body of flexible scales and fins to stand. Hinged head with red jeweled eyes and small compartment.

Length, 12 inches.

422—TWO ENGLISH SILVER RING BOXES

14.—Long arched trunk-shape; with hinged cover. Enriched with rural figures in landscape and scrollings.

Length, 5½ inches.

423—SIX SILVER TOYS AND BOXES

20.50.—Large sedan chair, spinning wheel, violin, sleigh, pierced spectacle box and round pin box. Variously enriched with figures and scrollings.

Kindly read the Conditions under which every item is offered and sold.
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424—TWELVE ENGLISH SILVERED DESSERT KNIVES AND TWELVE
FORKS IN CASE

40.— Silver-tined and blades with jadelike green handles. Oblong dark oak case.

Case, length, $11\frac{1}{4}$ inches.

425—TWELVE SILVER RAT-TAIL SPOONS

Stuttgart, Seventeenth Century

32.— Oval bowl, with short rat-tail and open spiraled stem terminated in group of saints. Mark distinct on most, C. P. monogram. Stuttgart.

Length, $7\frac{3}{4}$ inches.

426—TWO GILDED SILVER ROOSTERS

55.— "Fighting Cocks." Virile modeling; one crouching, ready to spring, the other upright, more on the defensive. Parcel gilded.

Length, $6\frac{1}{4}$ inches.

427—THREE JWELED GILDED SILVER RELIQUARIES

Renaissance Style

52.— Robed and coroneted standing figure of the Virgin; hands and face in ivory. Two Gothic style pillared canopies, with rock crystal drops and terminal occupied by polychromed carved ivory figures of saints.

Heights, $6\frac{3}{4}$ and (of two) $6\frac{1}{2}$ inches.

428—REPOUSSÉ SILVER FRUIT DISH

Louis XVI Style

60.— Oval, with arched pierced rim and basketed sides, enriched with floral festoons and medallions; the foot with group of Cupidons sporting with dolphins.

Length, $14\frac{5}{8}$ inches.

429—TWO REPOUSSÉ SILVER COVERED VEGETABLE DISHES

By Gorham

120.— Scrolled oblong body, with roll-over lip, loop handles, scrolled feet and dome-cover having loop handle. Finely chased with leafage, clusters of flowers and shell motives.

Length, $12\frac{7}{8}$ inches.

430—TWELVE DUTCH SILVER ICE-CREAM GOBLETS

Goblet pierced with scrollings, festoons of flowers and birds.

160.—Cut crystal glass linings.

Height, 6 inches.

431—TWO REPOUSSÉ SILVER CANDLESTICKS

Dutch Renaissance Period

65.—Spirally twisted shaft, with flat bobèche, bossed and domed foot.

Chased with scrollings and very varied flowers and leaf motives.

Height, 11½ inches.

432—TWO EARLY SCOTCH SILVER PERFUME BOTTLES

By James Glenn, 1755

25.—Bulbous body; enriched with continuous landscape; expanding gadrooned neck with hinged cover having lizard terminal. Mark, Glasgow 1755. Maker I G, James Glenn.

Height, 5½ inches.

433—TWO DUTCH SILVER COMPOTIERS

Louis XVI Style

85.—Bowl with pierced wave rim, medallions of figures, bands of flowers and basket panels. Domed foot similarly enriched.

Crystal glass lining. (Rim chipped.)

Height, 8 inches.

434—INDIVIDUAL FRENCH SILVER TEA AND COFFEE SERVICE

Louis XVI Style

80.—Consisting of teapot, coffee-pot, sucrier and creamer. Deep bowl-shaped, enriched with festoons of berried laurel leaves and dainty borders of small leaves.

435—PIERCED DUTCH SILVER BOX

Louis XV Style

45.—Oblong, with hinged cover. Pierced on all sides with Court

Figures and scrollings. Cedar-lined.

Length, 8¾ inches.

436—LARGE STERLING SILVER BOWL

By Tiffany

140.—Low straight-sided bowl, with deep roll-over and scrolled border;

pierced with basket medallions and chased with flowers.

Diameter, 20 inches.

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437—TWO SILVER BIRD BONBONNIÈRES

100.- "Ptarmigan." Standing figure, beautifully modeled and chased.
Back hinged to compartment.

Length, 8 inches.

438—TWO DUTCH SILVER VASES

Louis XVI Style

130.- Trumpet-shape, with boat mouth and dome foot. Geometrically
pierced and chased with leafage, floral festoons and medallions.
Crystal glass lining.

Height, 16 inches.

439—OLD SILVER COMPOTIER

40.- Low round dish; chased with symbolic female figure of Asia and
border of masks and fruit. Shaft a palm tree sheltering an
Asiatic. On domed foot.

Height, 11½ inches.

440—TWO EARLY FLEMISH REPOUSSÉ SILVER PLAQUES

15.- Half-length figures of robed and haloed saints. With screws at
back for attachment to a missal.

Height, 6½ inches.

441—GEORGIAN SILVER LOVING CUP

Newcastle, 1785

105.- Deep, finely molded cup, with reeded loop handles. On spreading
foot. Mark, Newcastle, 1785.

Height, 10½ inches.

From the Lord Wolsley Collection.

442—DUTCH SILVER TABLE GARNITURE

Louis XVI Style

135.—Graceful ovoidal trumpet-shape with loop handles and spreading foot. Beautifully pierced with wreaths, cornucopias and medallions chased with "Military Subjects." Large low vase and two smaller, each with cut crystal glass lining.

Lengths, 12 and 9¼ inches.

443—SILVER STATUETTE

30.—Race-horse; very finely modeled figure. Standing unsaddled at pasturage.

Length, 14 inches.

444—OLD FRENCH SILVER LOVING CUP

Renaissance Style

140.—Scrolled bulbous body; chased with Classic Scenes, "Neptune Riding the Waves." Long straight neck, with continuous view of "Bacchic Festival." Massive Triton handles. Lobed and molded foot and mouth. Weight, 94 oz.

Height, 11½ inches.

445—TWELVE GILDED SILVER ICE-CREAM GOBLETS AND TWELVE DESSERT PLATES

75.—Goblets with scroll and festoon pierced bowls, baluster stems and spreading feet. Crystal cut-glass linings. Plates with similarly pierced broad borders.

Height, 5¾ inches; diameter, 6¾ inches.

446—FOUR GILDED SILVER SALTS AND FOUR PEPPERS

Louis XVI Style

75.—Oval salts, pierced with medallioned busts and festoons; clear glass linings. Vase-shaped peppers, chased with panels of rural figures.

Length, 2¾ inches; height, 4⅛ inches.

447—TWO EARLY AMERICAN REPOUSSÉ STERLING SILVER WINE EWERS

70.—Oviform body and incurved mouth; chased with rocaille medallion initialed D, fine bouquets of flowers and scrollings. Rocaill-motived foot. Rustic grapevine handle.

Height, 16½ inches.

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448—TWO EARLY AMERICAN CHASED SILVER COVERED VEGETABLE
DISHES *By R. and W. Wilson*

420. Incurved oblong dish, with fine rocaille rim and leaf-scolled legs. Loose dome cover, chased with recurring rocaille band and border of florally scrolled medallions. Loose, locking handle in the form of a running stag. Weight, 190 oz.

Length, 13¼ inches.

449—TWO EARLY AMERICAN CHASED SILVER COVERED VEGETABLE
DISHES *By R. and W. Wilson*

420. Similar to the preceding.

450—EARLY AMERICAN REPOUSSÉ SILVER WINE EWER
By Kirk and Sons

85. Graceful oviform, with leaf-enriched loop handle terminating in dolphin head and baluster. Chased with clusters of beautifully varied flowers and acanthus leaves.

Height, 18½ inches.



451—IMPORTANT AMERICAN SILVER PRESENTATION BOWL

By Paul Revere, Boston, 1787

200. Massive deep bowl, with short foot. Engraved on outer and inner rim with dainty valances of arcades and minute floral motives. Oval medallion of roses on front enclosing monogram W.S. Reverse with inscription, "To General William Shephard. Presented by the Militia of Springfield as a Memorial of his Ability and Zeal in quelling Shays's Rebellion at the Springfield Arsenal, January 25th, 1787." Marked "Revere" in long rectangle.

Diameter, 9¼ inches.

Note: General William Shepard served in the Revolutionary War. In 1759 he married Sarah Dewey; their daughter, Nancy Shepard, in 1800 married Seth Wetmore, of Middletown, Conn., born in 1769, who died in 1830, leaving an only son, William Shepard Wetmore, who was born at St. Albans, Vermont, in 1801, who later inherited the General William Shepard bowl.

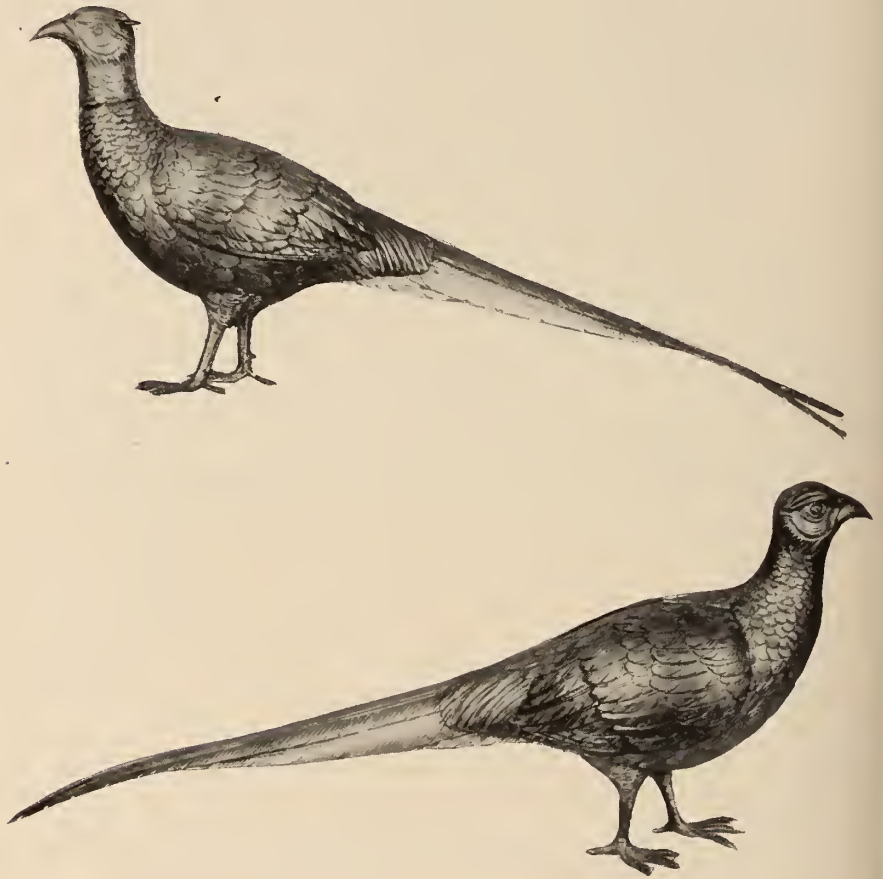
In 1837 William Shepard Wetmore of St. Albans, Vermont, born 1801, married Esther Phillips Wetmore, who died in 1838. Then her brother, Samuel Wetmore of New York, came into possession of the General William Shepard bowl. He married Sarah Taylor Boerum, the daughter of Captain William Boerum, U. S. N., of Brooklyn, New York. Later the bowl was inherited by their son, the late Major William Boerum Wetmore, of Allenhurst, New Jersey.

452—GEORGIAN REPOUSSÉ SHEFFIELD PLATE PLAQUE

25. Round, depicting a very animated battle, fought before an ancient turreted castle. Interesting paneled border of classic figures and bust.

Diameter, 24¼ inches.

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453—TWO PARCEL GILDED SILVER BIRDS

210.- Standing figures of finely modeled male and female pheasants.
Movable wings and heads.

Length, 21½ inches.

454—GEORGIAN SILVER MEAT PLATTER

By Paul Storr, London, 1810

125.- Very beautifully lobed oval, with gadrooned rim interrupted with pear-shaped and leaf motives. Engraved with two crests. Marks P., London, 1810; Maker's mark, P.S., Paul Storr. Weight, 82 oz.

Length, 21 inches.

455—GEORGIAN SILVER MEAT PLATTER

By Edward Jay, London, 1790

150.— Similar to the preceding. Marks, P., London, 1790. Maker's mark, EI, Edward Jay. Weight, 82 oz.

Length, 18¾ inches.

456—FOUR PIERCED STERLING SILVER FRUIT BOWLS

By Wyler

140.— Bell-shape; pierced with scrollings, garlands, medallions and vases; spreading high foot with scrolled border. Cut crystal glass linings.

Diameter, 7¼ inches.

457—LARGE FRENCH SILVER CENSER

325.— Egg-shaped, with medallion-pierced rim and festooned medallions of cupids. Dome cover, with berried terminal. Supported on long incurved tripods having busts of Marie Antoinette at crown, and claw feet; incurved triangular base. (Has been dented at sides.) Weight, 245 oz.

Height, 34½ inches.

458—TWO ENGLISH SHEFFIELD PLATE VASES

Georgian Style

20.— Oviform; enriched with leaf motives and flutings toward base; leaf-scrolled loop handles; flaring grapevine enriched mouth. On bell foot. (Slight dent in side of one.)

Height, 28 inches.

459—TWO ENGLISH SHEFFIELD PLATE CANDELABRA

Empire Period

55.— Expanding reeded shaft, with seven arms for lights. On leaf-enriched expanding base having three sphinxes seated above circular plinths. Parcel gilded.

Height, 25 inches.

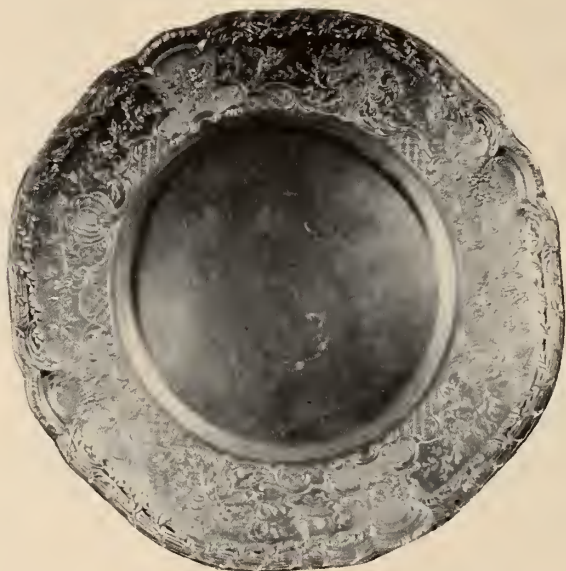
460—TWO STERLING SILVER DECANTERS

170.— Standing figures of pheasants, very finely modeled with remarkably fine plumage. Heads as covers for pouring.

Length, 20½ inches.

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The following very important gilded silver "**Banqueting Service**" was designed by the famous French sculptor Falize and executed by the clever silversmith J. Piault. The First Prize at the Paris Exposition of 1900 was awarded for the beauty of its conception and for its technical excellence. It weighs 3,990 oz. complete, and among Parisian connoisseurs is considered without equal. Perhaps the most interesting feature about the service is the diversity in its design.



462—EIGHTEEN GILDED SILVER SERVICE DINNER PLATES

By J. Piault

720. Lobed round, with laurel wreathed reeded and beaded rims and rarely fine medallioned borders finely chased with varied floral sprays, cupidons, basket panels and interesting rocaillie motives.

Diameter, 9½ inches.

(Companions to the following)



463—TWO GILDED SILVER COMPOTIERS

By J. Piault

20.- Shallow bowl-shape, with reeded scrolled rims interrupted by shell motives, the borders with sprays of leaves. Loose stands, so that the dish and stand are both usable separately, the stand as a salt. Gadrooned urn-shape stand, with scrolled legs festooned with laurel leaves.

Diameter, 9½ inches.

(Companions to the following and preceding)

464—FOUR GILDED SILVER COMPOTIERS

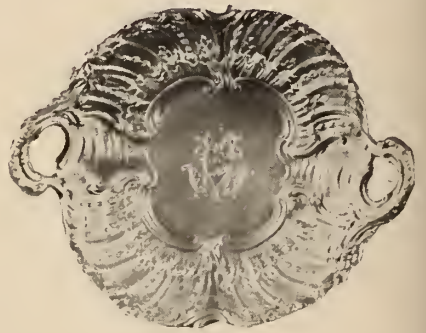
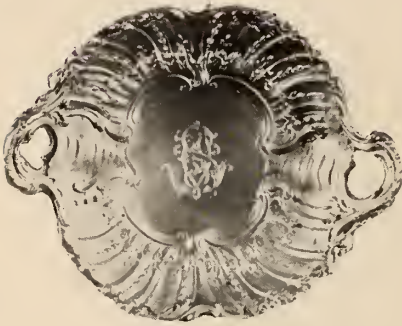
By J. Piault

07.- Similar to the preceding. The stands lower and varying in detail.

Diameter, 8¾ inches.

(Companions to the following and preceding)

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465—TWO GILDED SILVER BONBON DISHES

By J. Piauult

60.- Scrolled shell-shape; with open handles. Enriched with sprays of leaves and rocaille motives. Monogrammed.

Length, 7¾ inches.

(Companions to the following and preceding)

466—FOUR GILDED SILVER BONBON DISHES

By J. Piauult

120.- Similar to the preceding; the handle and various motives differently placed.

Length, 7 inches.

(Companions to the following and preceding)

467—TWO GILDED SILVER BONBON DISHES

By J. Piauult

50.- Similar to the preceding. With two handles and further differences of detail.

Length, 8 inches.

(Companions to the following and preceding)



468—TWO GILDED SILVER COMPOTIERS

By J. Piault

390.- Low liliform cusped bowl; spiraled shaft and domed base. Each having a different spray of flowers entwining shaft. Monogrammed.

Diameter, 14½ inches.

(Companions to the following and preceding)

469—TWO GILDED SILVER COMPOTIERS

By J. Piault

Similar to the preceding.

390.- (Companions to the following and preceding)

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470—FOUR GILDED SILVER FLOWER VASES

By J. Piault

180.- Tall flaring liliform, with trilobed mouth. Enriched with long rocaille motives, scrollings and exquisitely chiseled sprays of beautiful flowers. Loose lining. Monogrammed.

Height, 11 inches.

(Companions to the following and preceding)



471—FOUR GILDED SILVER CANDLESTICKS

By J. Piault

Open strap and leaf-spiraled shaft; with spreading leaf-scrrolled base and cusped socket. Monogrammed.

Height, 11¾ inches.

(Companions to the following and preceding)

40.-

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472—TWO TALL GILDED SILVER FLOWER VASES

By J. Piault

480.—Gadrooned bulbous body with long arched expanding neck having rocaille scrolled mouth. Enriched with very beautifully chased sprays of varied flowers. On spirally scrolled open base. Loose lining. Monogrammed.

Height, 18½ inches.

(Companions to the following and preceding)



473—TWO MASSIVE GILDED SILVER VASES

By J. Piault

280.- Broad pear-shape, gadrooned toward base and enriched with fine leaf-scrollings and rocaille motives. Beautifully leaf-scrolled base and loop handles. Loose lining. Monogrammed.

Height, 12¼ inches.

(Companions to the following and preceding)

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474—GILDED SILVER TRAY

By J. Piault

170.-

Scrolled oblong; with single leaf loop handle and charming border of rocaille motives, shells and floral sprays. The center elaborately etched with cartouche basket and rocaille-scrolled panels. Monogrammed.

Length, 23¾ inches.

(Companion to the following and preceding)

475—GILDED SILVER TRAY

By J. Piault

160.-

Similar to the preceding.

(Companion to the following and preceding)

476—TWO GILDED SILVER CANDELABRA

By J. Piault

1350.-

Spiraled balustered shaft; enriched sprays of buds and basket panels. Nine finely leaf-scrolled arms for lights and central terminal of long leaf sprays. On scrolled spreading foot. Monogrammed.

Height, 28¼ inches.

(Companions to preceding and following)

477—GILDED SILVER TEA AND COFFEE SERVICE

By J. Piault

1850.-

Consisting of tea and coffee pots, sucrier, creamer, bowl with loose lining, tea strainer, hot-water kettle and large service tray. Broad pear-shaped bodies, enriched leonic and scrolled feet, basket panels, shell motives, scrollings and helmed terminals. Tray oblong, with incurved corners, rounded sides and leaf-scrolled loop handles. Enriched with leonic masks at centers of sides interrupting borders of laurel leaves. The center etched with leaf-scrolled, basketed medallions.

Heights, 10½, 11, 7, 4¾, 4½ and 18 inches; length of tray, 36 inches.

(Companions to the preceding)

(Illustrated)



NO. 477—GILDED SILVER TEA AND COFFEE SERVICE
(By J. Piault)

*Kindly read the Conditions under which every item is offered and sold.
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- 25.- 478—TWO FRENCH SILVER FRUIT DISHES *J. B. C. Odier, Paris*
Lobe-molded round rim; on leaf-scrrolled feet. Monogrammed.
Diameter, 9¾ inches.
- 40.- 479—TWO FRENCH SILVER FRUIT DISHES *J. B. C. Odier, Paris*
Similar to the preceding.
- 42.- 480—TWO FRENCH SILVER CHOP DISHES *J. B. C. Odier, Paris*
Similar to the preceding. Without feet.
Diameter, 11¼ inches.
- 37.50 481—FRENCH GILDED SILVER PLATTER *J. B. C. Odier, Paris*
Lobe-molded round rim, with fine rocaille-motived border. Mono-
grammed.
Diameter, 13¼ inches.
- 105.- 482—TWO FRENCH SILVER COVERED VEGETABLE DISHES
J. B. C. Odier, Paris
Gadrooned low bowl-shape; with scroll-molded rims, leaf-looped
handles, loose linings and dome cover having scrolled leaf upright
loop handle. Monogrammed.
Length, 10¾ inches.
- 105.- 483—TWO FRENCH SILVER COVERED VEGETABLE DISHES
J. B. C. Odier, Paris
Similar to the preceding.
- 35.- 484—FRENCH SILVER TRAY *J. B. C. Odier, Paris*
Oval, with finely chiseled leaf-scrrolled rim. Center engraved with
monogram within floral cartouche.
Length, 18 inches.
- 82.50 485—FRENCH SILVER TRAY *J. B. C. Odier, Paris*
Similar to the preceding. Oblong shape, with round corners.
Length, 21 inches.
- 135.- 486—THREE FRENCH SILVER PLATTERS *J. B. C. Odier, Paris*
Scroll-molded oval rims; monogrammed. Graduated sizes.
Lengths, 21¼, 19¼ and 15 inches.

487—THREE FRENCH SILVER SAUCE-BOATS *J. B. C. Odier, Paris*

105.—Boat-shape, with scrolled rim, loose lining, short oval foot and attached reed-scrolled oval tray. Monogrammed.

Length, 9½ inches.

488—TWO FRENCH SILVER CHOP DISHES *J. B. C. Odier, Paris*

65.—Similar to the preceding.

489—REPOUSSÉ SILVER MIRROR *Spanish, Seventeenth Century*

80.—Scroll-molded oval frame, enriched with mock jewels of rubies, emeralds, sapphires and diamonds. Finished with a pediment of scrollings resembling a halo.

Height, 38½ inches; width, 31 inches.

IMPORTANT FRENCH, LOWESTOFT AND CHINESE PORCELAINS, FRENCH AND AMERICAN BRONZES, MARBLE STATUES, ETC.

490—VIEUX PARIS PORCELAIN JARDINIÈRE *Late Eighteenth Century*

4.—Deep bowl-shaped jardinière, enriched with closely placed blossoms in relief; glazed ivory.

Height, 4½ inches.

491—DERBYSHIRE BLUE-JOHN VASE *English, Eighteenth Century*

ut.—Broad urn-shaped vase, very beautifully and unusually veined in black, ivory, and light blood red, touched occasionally with rust color. On square pedestal of similar spar, closely veined in yellow and aubergine; trimmed with moldings of black and white marble.

Height, 7½ inches.

492—DERBYSHIRE BLUE-JOHN VASE *English, Eighteenth Century*

15.—Fine urn-shaped vase, very beautifully veined with soft reds, deep purples and ivory. On drum-shaped pedestal, similarly veined, trimmed with moldings of statuary marble and finished with black marble plinth.

Height, 8¾ inches.

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493—TWO EARLY COPELAND PORCELAIN VASES AND STANDS

60. — Bell-shaped, with loose drum foot enriched with gilded wreaths of laurel leaves at inner and outer crowns and foot and festoons of beautiful blossoms in bisque on body. The base entirely gilded.

Height, $8\frac{3}{4}$ inches.

494—SÈVRES BISQUE VASE

French, 1830

7.50 — Deep egg-shaped body, with incurved neck and upright lug-handles; enriched with flutings at neck, rosettes at shoulder, laurel festoons over body and reed-flutings toward foot. On round leaf-molded base and square plinth. Mark, scratched "Sèvres" in script and "Angoulême."

Height, $10\frac{1}{4}$ inches.

Note: This interesting vase is from the private factory of the Duc d'Angoulême and is so marked.

495—URBINO FAIENCE PLAQUE

Sixteenth Century

— Pharaoh's daughter stands among a group at the right; Miriam stands before her, and a further group at the left looks intently at the little Moses. In the distance, castellated buildings, rocks and trees. Inscribed: "Djomo la regima renova à moitié." (Has been slightly restored.)

Diameter, $10\frac{3}{4}$ inches.

496—TWO PORCELAIN AND CUIVRE DORÉ CANDELABRA *Saxe Style*

70. — A gay-plumaged bird is perched on a rustic stem before two serolled arms for lights, which are enriched with vines of porcelain flowers. Mounted in *cuivre doré* with rocaille and floral serolled base.

Height, $10\frac{3}{4}$ inches.

497—TWO SÈVRES PORCELAIN VASES

Circa 1869

40. — Oviform, with gilded pearl moldings; upright leaf lug handles; incurved collar with scalloped eup mouth. On balustered small round foot. Enriched with marbled royal blue glaze; reserved with a band on the upper portion of body, very beautifully painted with garlands of diverse flowers.

Height, $11\frac{1}{4}$ inches.

Note: The original bill from the Manufacture Impérial de Sèvres to Mme. Papon, who originally owned these fine vases, will be delivered to the purchaser.

498—DECORATED PORCELAIN GARNITURE

Sèvres Style

55.—Shuttle-shaped; with arcade-pierced sides in pink. Filled with varicolored porcelain roses. Two large and a smaller jardinière.

Lengths (two), 12½ inches; (one), 10½ inches.

499—TWO ALABASTER COVERED VASES

70.—Deep bowl, with incurved neck, dome-cover with pineapple terminal and square base.

Height, 13½ inches.

500—SAXE PORCELAIN BOWL, MOUNTED IN CUIVRE DORÉ

Eighteenth Century

55.—Bowl with imbricated border. Decorated with subject groups, "The Vicar" enjoying the country with his friends. Mounted in *cuivre doré* with flute and husk motived rim and base having husk and leaf-scrolled feet apparently of a later period.

Diameter, 13¼ inches.

501—TWO DECORATED ROYAL VIENNA PORCELAIN COVERED VASES

50.—Oviform body, with looped lug-handles; dome-cover and cylindrical plinth. The body enriched with banding occupied by groups of classic figures; the cover, shoulder and base in royal-blue, finely enriched with minute jewels and gilding.

Height, 13½ inches.

502—DECORATED PORCELAIN CLOCK, MOUNTED IN CUIVRE DORÉ

Saxe Style

80.—Two lovers, in eighteenth century costumes, are seated before a bosage of porcelain flowers, which supports the drum movement of the clock. Mounted in *cuivre doré* with rocaille and leaf-molded base.

Height, 14½ inches.

503—ILLUMINATED MISSAL ILLUSTRATION

Augsburg, Sixteenth Century

750.—7.—Standing figure of a Saint, painted in sepia, on blue ground, having an old-red border. Executed on paper, with bull's-head water mark so much used by Albrecht Dürer. In old-gold frame.

Height, 7½ inches; width, 6 inches.

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504—TWO CHINESE PORCELAIN JARDINIÈRES OF HAWTHORN

10.— Oblong tapering jardinière, with growing bush of blossoming hawthorn. Ivory glaze. (Restored and chipped.)

Height, 9 inches.

505—CHINESE TURQUOISE-BLUE JARDINIÈRE

Ming Style

5.— Molded oblong body; on outcurving small feet. Fine crackle glaze. (Needs restoration.)

Length, 9 inches.

506—TWO PORCELAIN JARDINIÈRES OF FLOWERS

Imari Style

60.— Tapering round body, enriched in blue, red and gilding with sprays of flowers, symbolic and brocade banding. Gilded ram's-head handles. Filled with lavender-pink porcelain roses.

Height, 10 inches.

507—TWO DECORATED LOWESTOFT VASES

Eighteenth Century

150.— Baluster-shape, with pink imbricated gadrooned rims. Enriched with sprays and bouquets of flowers.

Height, 10½ inches.

508—CHINESE MEDALLION PORCELAIN VASE

15.— Bulbous body, with broad trumpet-shaped mouth; decorated with medallion of figures, fruit, flowers and birds.

Height, 11¾ inches

509—DECORATED CHINESE PORCELAIN VASE

Ming Period

22.50.— Ovoid body, enriched in blue, red, green and yellow, with trailing sprays of berries and flowers amidst which squirrels are seen.

Height, 11¾ inches.

510—CHINESE MEDALLION PORCELAIN EWER AND BASIN

7.50.— Pear-shaped basin and bowl, decorated with medallion of figures, flowers and birds; the ewer with loop-handles.

Height, 12¾ inches; diameter, 15½ inches.

511—TWO CHINESE LOWESTOFT VASES

Eighteenth Century

180.— Hexagonal-sectioned baluster-shaped, enriched with long scrolled panels, occupied by a great variety of Chinese groups of figures at varied avocations. Small similar panels at mouth, and panels of birds and flowers at foot; gilded brocaded grounds.

Height, 14 inches.

512—CHINESE CLOISONNÉ CENSER

Ming Period

35.- Standing figure of a grotesque Fu-lion, its head gilded and hinged toward the back; the body and legs enriched with scrollings of asters on turquoise-blue ground; carved stand.

Height, 14 inches.

513—TWO CHINESE CLOISONNÉ JARS

Ming Period

50.- Broad oviform, with incurving neck and gilded animalistic lug handles. Enriched with yellow, deep blue and red lotus blossoms on turquoise-blue grounds.

Diameter, 15 inches.

514—TWO DECORATED LOWESTOFT COVERED VASES

Eighteenth Century

20.- Deep bowl-shape; with incurved neck, leaf- scrolled upright scrolled handles and dome covers. Enriched *en camaïeu* with oval landscape medallions and gilded festoons of husks. On very unusual rose-du-Barry marbled square plinth.

Height, 15 inches.

515—TWO CHINESE LOWESTOFT COVERED VASES *Eighteenth Century*

20.- Straight-sided diamond-sectioned body; with incurved mouth and domed cover surmounted by a seated Fu-lion; the body enriched with panels in brilliant enamels depicting Chinese domestic figures in landscapes, at various avocations, the neck and cover with reserved panels of birds and flowers, on pink imbricated grounds.

Height, 16¼ inches.

516—TWO CHINESE CLOISONNÉ AND JADE FLOWER GARDENS

Ch'ien-lung Period

60.- Oblong jardinière, with turquoise-blue cloisonné panels; filled with varied growing flowers carved in cream and green jade, coral and matrix turquoise.

Height, 18 inches.

517—TWO CHINESE CLOISONNÉ TEMPLE VASES

Ming Period

70.- Beaker-shape, with lugs on central boss. Enriched in red, ivory and deep blue with scrollings of lotus blossoms on turquoise-blue grounds.

Height, 18 inches.

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518—TWO DECORATED CHINESE PORCELAIN VASES

Eighteenth Century

60.— Bottle-shape; enriched, in brilliant enamels, with sprays of crimson peaches amidst trailing vines and peonies amid which bats flit.

Height, 21½ inches.

519—TWO CHINESE BLUE AND WHITE PORCELAIN VASES

Ch'ien-lung Period

25.— Interesting unusual pear-shaped bottle, with incurved foot: supported on oviform square-sectioned portion at base. Enriched in deep-blue, with fluted bandings and brocade mouth. The body with scrollings of lotus blossoms.

Height, 19 inches.

520—CHINESE BLUE AND WHITE PORCELAIN GARNITURE

K'ang-hsi Period

140.- Consisting of three covered oviform temple jars and two large spill jars; beautifully enriched with panels of peonies set in lozenge-shaped medallion. Mark double blue palace ring and leaf under glaze.

Heights, 19¼ and 18 inches.

521—CHINESE PORCELAIN JARDINIÈRE

50.- Deep circular bowl, glazed in rich powder-blue, painted with reserved panels of different form, with sprays of growing flowers and symbols of the Hundred Antiques in brilliant enamels.

Diameter, 20½ inches.

522—PORCELAIN VASE, MOUNTED IN CUIVRE DORÉ *Sèvres Style*

17.50.- Oviform, with dome cover and foot richly glazed in royal blue. Mounted in *cuivre doré* with satyr mask handles, leaf moldings and square foot.

Height, 20¾ inches.

523—TWO POWDER BLUE PORCELAIN VASES, MOUNTED IN CUIVRE DORÉ *Louis XV Style*

70.- Beautiful resonant Mazarin blue bottle; mounted in *cuivre doré* with open scrolled leaf and rocaille lip; very elaborate loop-handle, terminating in a large spray of oak-leaves. Irregular round base of scrolled leafage and further rocaille motives.

Height, 21½ inches.

524—TWO VIEUX PARIS PORCELAIN VASES *First Empire Period*

70.- Graceful oviform body, with flaring trumpet mouth and molded spreading foot. Supported on square base and acanthus-leaf scrolled handles. Very richly gilded on the entire surfaces; reserved with rural landscapes; one portraying a watermill and the other an archway to a farmhouse. (One restored at lip.)

Height, 21½ inches.

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525—LIMOGES EWER

Renaissance Style

37.50— Graceful shape, enriched with numerous warriors on the field of battle, scrollings and cartouches at neck and foot. *Cuivre doré* scrolled handle.

Height, 22½ inches.

526—TWO DECORATED CAULDON VASES

100.— Oviform body, with incurved, fluted neck and base. The body finely painted with continuous landscape, flowers and birds; collar and foot in royal-blue, with moldings enhanced with fine gilded leaf and guilloche motives. Upright lug-handles.

Height, 23 inches.

527—SANG-DE-BŒUF VASE, MOUNTED IN CUIVRE DORÉ

Louis XVI Style

65.— Slender oviform vase, with brilliant splash glaze; mounted in *cuivre doré* with festooned ram's-head handles. Leaf collar and feet.

Height, 26½ inches.

528—LARGE GREEN GLASS FLOWER VASE

— *Over* Faceted trumpet body; on bulbous clear glass stem and spreading foot. Fine emerald glass.

Height, 31½ inches.

529—ITALIAN BRONZE MORTAR

Sixteenth Century

27.50— Tapering round body, with broad flaring lip and small foot. Enriched with half balusters parting oval medallioned heads of the Saviour.

Height, 3½ inches.

530—FLORENTINE BRONZE MORTAR

Fifteenth Century

27.50— Drum-shape, with wide flaring lip and spreading foot. Enriched with outstanding vertical lugs parting fleur-de-lis motives.

Height, 3¾ inches.

531—TWO BRONZE MEDALLIONS

Empire Period

7.— Circular with leaf molded rim; bearing the busts of Napoleon and Josephine.

Diameter, 4½ inches.

532—CHINESE BRONZE BOWL

Ming Period

5.- Low round bowl, with outcurved lip and short foot. Enriched with Fu-lion masks as handles. Encrusted patina.

Diameter, 5½ inches.

533—BRONZE JAR

After the Antique

35.- Oval truncated form. Enriched in high relief with many frenzied Bacchic figures, fighting with centaurs. Rich brown patina. Loose silver lining.

Height, 7¾ inches.

534—RUSSIAN MALACHITE TAZZA

Eighteenth Century

25.- Graceful outcurved low bowl; supported on slender spreading stem and stepped square base. Brilliant striated green malachite of even quality.

Height, 10¼ inches.

535—PORCELAIN AND CUIVRE DORÉ INKSTAND

Saxe Style

22.- Cupid, carrying a missive, stands about center, on a leaf-scrrolled *cuivre doré* base which supports at ends two covered inkwells; at rear is a scrolled arm for candle, the arm entwined with vines of porcelain flowers.

Length, 9 inches.

536—CUIVRE DORÉ INKSTAND

By Barbédienne, Paris

15.- Shaped oblong tray; enriched with classic figures and scrolled claw feet; fitted with two urn-shaped covered wells flanking the bust of a Bacchic youth.

Length, 19¼ inches.

537—CUIVRE DORÉ FIGURINE

Empire Period

45.- Standing figure of an actor, in court robes of Louis XIV Period, declaiming the first act of "Tartufe." On oblong Alps-green marble base.

Height, 13½ inches.

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538—CUIVRE DORÉ GROUP *By Jean Léon Gérôme, 1824-1904*

EQUESTRIAN FIGURE OF FREDERICK THE GREAT.

140.- The king, in military uniform, sits astride his gallant charger intently watching the course of a battle before him. On rustic base, finished in duo-gold and slightly tinted in parts. Cast by the celebrated fondeur Siot.

Height, 15½ inches; length, 14 inches.

(Illustrated)

539—CUIVRE DORÉ GROUP *By Jean Léon Gérôme, 1824-1904*

410.- TARQUIN'S WILD RIDE. Tarquin, his robes blown by the wild wind over his head, is mounted on a noble charger, almost spent. On rustic oblong base finished in duo-gold and slightly polychromed. Signed, "J. L. Gérôme." Cast by the celebrated fondeur Siot, Paris.

Height, 15 inches; length, 18½ inches.

(Illustrated)

540—CUIVRE DORÉ GROUP *By Jean Léon Gérôme, 1824-1904*

380.- Equestrian figure of Napoleon, wearing the military costume adopted in his celebrated Egyptian campaign, is sitting astride his famous charger Marengo, bowing with his hat to an acclaiming crowd. Finished in duo-gold slightly polychromed. On rustic oblong base, strewn with bays. Signed, "J. L. Gérôme," numbered X 204. Cast by Siot, Decauville, fondeur, Paris.

Height, 16 inches; length, 14¼ inches.

(Illustrated)



540



538



539

CUIVRE DORÉ GROUPS BY JEAN LÉON GÉRÔME

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541—BRONZE FIGURE

By Antoine Barye, 1795-1875

140.- REARING BULL. Vigorously and strongly modeled figure of bull, standing on its hind legs, preparing to butt at some object unseen. On irregular oval rustic base. Rich original patina of yellow and deep amberish tones. Supported on oval Alps-green marble plinth. Signed, "Barye," on base under right hind leg.

Total height, 10½ inches.



541A—BRONZE GROUP

By *Antoine Barye*, 1795-1875

250. — THESEUS SLAYING BIANOR. Vigorous group. Theseus on back of BIANOR about to club him to death. On rustic oval base; rich green patina. Signed: A. L. Barye.

Height, 13½ inches.

Note: This bronze, cast by Barye himself, was originally placed on the following clock, and was executed about the time that he worked so much in *orfèvrerie*.

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541B—BLACK MARBLE CLOCK *French, Mid-nineteenth Century*

10.- Expanding oblong body with molded foot and base having green bronze inset round corners. This marble clock was originally used to support the foregoing group by Barye.

Height, $7\frac{3}{4}$ inches; length, 19 inches.

542—TWO RUSSIAN MALACHITE VASES *Eighteenth Century*

460.- Urn-shape, with round molded shaft and base. Supported on high square pedestals. Extremely beautiful and unusually veined malachite perfectly matched.

Height, $12\frac{7}{8}$ inches.

543—RUSSIAN LAPIS-LAZULI TAZZA *Eighteenth Century*

550.- Slightly hollow round top; on double incurved stem and spreading foot of very fine deep blue lapis. The base supporting two carved rock crystal mermaids seated close to the stem and enriched with gilded sprays of seaweed.

Diameter, $15\frac{1}{4}$ inches.

544—BRONZE GROUP *By Rousseau*

90.- Three pointers, in various standing attitudes, eager for their game. Supported on rustic oval base. Rich patina of reds, green and warm yellows. Signed, "Rousseau," Number 101.

Length, $15\frac{1}{4}$ inches.

545—BRONZE BAS-RELIEF

15.- "Leonardo da Vinci." Head of a long-bearded man wearing flat Florentine cap. Captioned. Rich antique green patina on irregular shaped background.

Height, $15\frac{1}{4}$ inches.

546—BRONZE STATUETTE *By Ordway Partridge, 1899*

80.- "Shakespeare." Seated figure of the famous poet wearing contemporary attire. On oblong base. Rich yellow-brown patina. Signed: Partridge, 1899.

Height, $15\frac{1}{2}$ inches; length, $16\frac{1}{2}$ inches.

547—BRONZE STATUETTE

After the Antique

30.-

"Julius Caesar." Seated upon a Roman chair, in pensive attitude, wearing body armor and long toga and holding a short sword across his right knee. On molded base. Rich green-black patina. Small red marble plinth.

Height, 21 inches.

548—BRONZE PLAQUE

French, Late Eighteenth Century

40.-

LOVE'S JOURNEY. A gondola is being propelled toward left; four personages are in the boat, and another, who has just left the shore, is attempting to raise herself from the water to join her companions. Cupidon flies aloft, holding the tiller in his hands by a cord, to direct the boat to the Isles of the Blest. In oblong carved and gilded laurel-wreath frame.

Height, 15¾ inches; length, 23¼ inches.

549—BRONZE MEDALLION

By Ordway Partridge, 1892

10.-

"Henry Irving." Head of the great actor, seen at his prime. Rich yellow patina. Signed.

Diameter, 16 inches.

550—TWO BRONZE ELECTROLIERS

Antique Roman Style

30.-

Roman lamp, with three cusps for bulbs and extended half leonic figure; dolphin upright handle. On domed tripod with claw feet. *Antique verte patina.*

Height, 17½ inches.

551—BRONZE FIGURE

By C. Kauba

115.-

A BULL BISON. A strongly modeled noble animal, standing on an ascending irregular base on which two shrubs grow. Deep yellow-black patina. Signed on the marble, "C. Kauba. fec."

Height, 19½ inches; length, 20 inches.

552—BRONZE BUST

By Anna Henry Dilly, 1903

40.-

"Gounod." Bust of the famous musician in the prime of life. Deep green brown patina. Signed.

Height, 20½ inches.

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553—BRONZE BUST

By Aley

65.—SHAKESPEARE. The noble poet, with flowing lock and Vandyke beard, is depicted at the zenith of his powers; he wears a court costume. Rich brown-green patina. On brocatelle marble base. Signed, "S. Aley."

Height, 24 inches.

554—BRONZE GROUP

By E. Picault

50.—LA SOURCE DU PACTOLE. A muscular armorer sits with his right arm resting on jar spurting water, with his left hand supporting his hammer on his knee; rich yellow-brown patina on body and deeper tones on vase and irregular shaped base. Signed: E. Picault, Salon des Beaux Arts.

Height, 24 inches.

555—BRONZE STATUETTE

After the Antique

35.—"Hercules." Standing robustly modeled figure; his club and lion skin resting from his shoulder to a rustic stump. Deep green-black patina.

Height, 26¼ inches.

556—BRONZE FIGURE

By Vidal

75.—LION AROUSED. The noble king of the beasts stands growling and alert, disturbed by some distant object. On irregular oblong base. Very rich antique green patina. Signed: Vidal.

Length, 27½ inches.

557—BRONZE GROUP

By Leon Pilet

40.—"La Chanson des Bois." Charming lightly draped wood-nymph, in the attitude of singing, stands beside an old tree-trunk; while a tiny cupid blows his trumpet at right. On molded round base. Rich yellow-brown patina. Signed: Leon Pilet. "Medaille d'Or at Paris Salon."

Height, 28 inches.

558—BRONZE FIGURE

By Lapointe

200.—SPRING. A lightly draped graceful nymph, her hair trailing to her waist, stands before a rock, about to enter a brook; the figure in rich dull gilding; the rock and base in green-brown patina. On molded Brèche d'Alpes marble base. Signed: "Lapointe, Copyright 1904."

Height, 29 inches.



559—BRONZE STATUETTE

By Frederick MacMonnies, 1890

50. **TO PAN OF ROHALLION.** A youthful Pan, blowing his two pipes, stands on an orb supported by numerous fish. He is lightly draped with a boar skin and wears another upon his head. Rich green patina. Signed: "Frederick MacMonnies, Copyright 1890. Paris, 1890."

Height, 30 inches.

560—BRONZE GROUP

By A. Boucher

75. **THE REAPERS.** A rustic youth, carrying a scythe over his shoulder, holding with his right arm a maid, who is disturbed by the rustling wind of the coming storm. Oblong base arched in front; rich brown patina. Signed at front: A. Boucker.

Height, 33 inches.

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561—BRONZE STATUETTE

By E. Picault

95.- "Diana." Lightly draped figure floating in the clouds, her sheaf of arrows behind her and a bow in her left hand. On square base. Yellow-green patina. Signed. Supported on rose-Brioche pedestal.

Height, 37½ inches.

562—BRONZE GROUP

By Matti Moreau

130.- "Les Harmonies." Cupidon stands lightly on a rustic base, singing and holding a music scroll in his left hand; with his right arm he raises a lightly draped Psyche aloft, who holds a lyre in her left hand. Yellow-green patina. On molded round base. Signed.

Height, 41½ inches.

563—BRONZE GROUP

By E. Villanis

80.- "L'Eclipse." Winged Cupidon embraces Psyche and the two are swathed in a drapery rising from a domed square base. Rich nut-brown patina on figures and darker tone on wings and drapery.

Height, 42 inches.

564—BRONZE GROUP

By Lavaseur

135.- MORNING. A charming maid, fresh from her bath, stands in a large shell tiring her hair; the shell is supported by a merman laureated with bulrushes. On oblong base with canted corners. Rich and varied green patina. Signed: "J. C. Lavaseur.

Height, 42½ inches.

565—TWO BRONZE STANDING VASES

Renaissance Style

120.- Deep trumpet-shaped body, enriched at mouth with panels of scrollings. Supported on four beaded scrolled legs having leaf feet; antique green patina.

Height, 48 inches.

566—RARE MOSS AGATE PEDESTAL

1750.- Drum-shape; of exceedingly rare deep green agate.

Height, 8¼ inches.

567—TWO ALPS-GREEN MARBLE VASES, MOUNTED IN CUIVRÉ DORÉ
Louis XVI Style

80.— Graceful oviform vase of deep-toned green marble; mounted in *cuivre doré* with wreath-handle festooned with laurel. Leaf and wreath base.

Height, 10 inches.

568—SCULPTURE STATUARY MARBLE BUST
Italian Renaissance Style

25.— Bust of a handsome young woman, wearing lappeted Florentine head-dress, jeweled necklace and brocaded dress. On loose lozenge-shaped base.

Height, 16½ inches.

569—TWO BRÊCHE D'ALPES COVERED VASES, MOUNTED IN CUIVRE DORÉ
Louis XVI Style

80.— Oviform vase, with incurved neck, domed cover and square foot, having incurved corners. Deep rich color, mounted in *cuivre doré* with scrolling at collar; pineapple terminal; festoons on body. On leaf base.

Height, 20¾ inches.

570—DARK GREEN MARBLE PEDESTAL

25.— Spirally fluted shaft, with circular molded top and base.

Height, 31¾ inches.

571—ONYX PEDESTAL

35.— Square shaft, with molded base and square revolving top; two tones of onyx, beautifully veined.

Height, 34¼ inches; width, 12 inches.

572—DARK GREEN MARBLE PEDESTAL

25.— Fluted expanding round shaft, with molded base and cap; square revolving top. On square plinth.

Height, 36½ inches; width, 14¾ inches.

573—ONYX PEDESTAL

25.— Round shaft, with revolving square top and stepped base. Cream and brown onyx.

Height, 38½ inches.

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574—GREEN MARBLE PEDESTAL

35.-

Expanding circular shaft; molded at crown and base, of fine light-toned green marble; oblong revolving top and square base of deeper toned marble.

Height, 40½ inches; width, 18½ inches.

575—GREEN BRËCHE MARBLE PEDESTAL

25.-

Circular shaft molded at foot and base; revolving oblong top. On stepped square base.

Height, 41 inches; width, 16 inches.

576—STATUARY MARBLE FIGURE

By Bazhanti

170.-

THE BATHER. A young girl in bathing costume and broad-brimmed straw hat is about to step from a rock into the sea. On irregular oval base. Signed: "P. Bazhanti, Florence."

Height, 42¾ inches.

577—ONYX PEDESTAL

25.-

Circular shaft, with gadrooned cap and base; square revolving top. Supported on square deeper toned plinth.

Height, 43 inches; top, 15 inches square.

578—GREEN SERPENTINED PEDESTAL, MOUNTED IN CUIVRE DORÉ

45.-

Circular shaft, mounted with gilded Corinthian capital and laurel-wreathed base. Square stepped foot and revolving top.

Height, 44 inches.

579—GREEN MARBLE PEDESTAL

30.-

Fluted expanding round shaft, with square top and round cusped base.

Height, 45½ inches.

580—IMPORTANT SÈVRES VASE, MOUNTED IN CUIVRE DORÉ, WITH
CARVED PEDESTAL

Louis XVI Style

200.-

Oviform vase, with broad flaring mouth and spreading foot; glazed in rich royal blue. Mounted in *cuivre doré* with rope handles descending to leaf-motive at base; these support two cupids between the shoulders and lip. Leaf-molded foot and square base. Square paneled flaring pedestal, enriched with carved and gilded festoons at crown and leaf motives over reedings at foot.

Height, 6 feet 7 inches.

581—STATUARY MARBLE STATUE

By Andreoni

350.—“Venus at Her Toilet.” A graceful goddess with high braided hair is disrobing for the bath. On square base with canted corners. Drum-shaped green marble pedestal with revolving top. Signed: “Studio C. Andreoni.”

Total height, 6 feet 9 inches.

PAINTINGS, WATER COLORS, PRINTS AND LITHGRAPHS

582—FRAMED BAXTER PRINT

3.—CRYSTAL PALACE. The foreground showing a concourse of people after a military review. Maple frame.

Height, 6 inches; length, 13 inches.

583—FRAMED COLORED LITHOGRAPH

3.—PIZARRO LANDING IN SEVILLE. Lithographed by Urrabieta. On the shore numerous personages are watching the debarkation of the celebrated Spaniard from his galleys. Stained.

Height, 10¾ inches; length, 16½ inches.

584—TWO FRAMED SEPIA PRINTS BY PARISSET AFTER ANGELICA KAUFFMANN *French, Eighteenth Century*

15.—“Eleonore suce la blessure d'Edouard I, Roi d'Angleterre. Achille . . . est decouvert par Ulysse . . .”

Height, 11 inches; length, 14 inches.

585—THREE COLORED PRINTS

Italian, Eighteenth Century

7.50.—Bust lengths of Marc Antonio Pitt, Giuseppe Chiari Pittore and Gerardo Pitt. Framed.

Height, 14 inches; width, 10 inches.

586—TWO PEN AND INK DRAWINGS

By Bernard

100.—Marie Antoinette and Lady of the Court. Signed: Bernard, 1783. Carved wood frames. (Oval.)

Heights, 15 inches; widths, 12½ inches.

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587—THREE FRAMED COLORED VARNISHED PRINTS

10.— BRITANNIA LAMENTING THE DEATH OF NELSON.
Apotheosis of Nelson's death. A monumental tribute to Nelson.
In old carved pear-tree frames (the glass of one cracked).

588—POLYCHROME STUCCO BAS-RELIEF *Italian, Sixteenth Century*

40.— Against a dull blue ground the seated Madonna, clothed in blue with red mantle, is holding the standing Infant on her knee. Gilt decoration. Antique architectural frame.

Height, 24 inches; width, 16 inches.

589—PRIMITIVE PAINTING: SAINT MICHAEL

Flemish Gothic, Sixteenth Century

70.— *Height, 27 inches; width, 14¾ inches*

THE Saint standing in armor with his spear thrust into Satan. He is surrounded by the four Evangelists. On panel.

FRENCH SCHOOL
EIGHTEENTH CENTURY

590—PORTRAIT OF A LADY

65.— *Height, 12 inches; length, 16 inches*

Bust portrait, facing front; wearing yellow gown with diaphanous drapery.

FRENCH SCHOOL
SEVENTEENTH CENTURY

591—JUDGMENT OF PARIS

10.— *Height, 14¼ inches; length, 18 inches*

DEPICTING the awarding of the apple to the goddess, Venus.

JAN WEISSENBRUCH
DUTCH SCHOOL: 1822—1880

592—WINTER, UTRECHT

62 Watel Color: Height, $14\frac{1}{2}$ inches; length, $21\frac{1}{2}$ inches

ANCIENT red-bricked edifices flank a broad street which has been flooded during the winter and frozen hard, giving a fine surface for numerous persons to skate over its surface. Toward the background is a clump of leafless trees, before further interesting edifices and a distant church spire seen over their roofs.

Signed at the lower right: JAN WEISSENBRUCH.

SCHOOL OF LARGILLIÈRE
FRENCH: EARLY EIGHTEENTH CENTURY

593—PORTRAIT OF A LADY

90. — Height, 15 inches; width, $12\frac{1}{4}$ inches

FACING front and wearing lace-trimmed red gown and ermine-lined wrap.

FRENCH SCHOOL
EIGHTEENTH CENTURY

594—THREE PASTELS

157.50 — Oval: Heights, 15 inches; widths, 12 inches

COURT beauties of the period.

FRENCH SCHOOL
EIGHTEENTH CENTURY

595—MME. BOUVRET

17.50 — Pastel: Height, 16 inches; width, $12\frac{3}{4}$ inches

BUST length of a pretty girl, wearing curling brownish hair and holding a dove to her breast. Blue background, executed on parchment.

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FLORENTINE SCHOOL
FIFTEENTH CENTURY

596—*MADONNA AND CHILD*

70.- Height, 17 inches; width, 14½ inches

AGAINST a background of gilt softened by side draperies is shown the seated Madonna with Infant standing on her knee and holding a pear. Antique architectural frame.

DUTCH SCHOOL
EIGHTEENTH CENTURY

597—*PAIR OF DECORATIVE PAINTINGS*

35.- Height, 18 inches; width, 15 inches

STANDING on a table is a low vase filled with flowers in natural colorings.

CORNELIS TROOST
DUTCH: 1697—1750

598—*THE CLARINET PLAYER*

30.- Height, 19½ inches; length, 26½ inches

STANDING to the right is a gentleman about to play the clarinet, while seated at a table covered with antique rug of rich colorings is a lady in a yellow gown, lace-trimmed.

Signed at the lower right, C. Troost, and dated 1743.

FLEMISH SCHOOL
SIXTEENTH CENTURY

599—*THE ADORATION OF THE KINGS*

70.- Height, 21½ inches; length, 23 inches

THE three kings offering gifts to the Infant, who is seated on the Virgin's knee. To the right, St. Joseph.

FRENCH SCHOOL

DIRECTOIRE PERIOD

600—*PORTRAIT OF MME. VIGÉE LE BRUN*

10.— *Pastel: Height, 22 inches; width, 18½ inches*

Bust length, facing front, wearing blue-plumed felt hat over slightly auburn curling hair and ruffled lawn bodice with pinkish crimson bow and sash. A black mantle is thrown around her shoulders.

MARGUERITE GÉRARD

FRENCH: 1761—

601—*THE KISS*

37.50— *Height, 22 inches; width, 18½ inches*

The young gallant imprints a kiss upon the cheek of his lady-love, while an old lady, seated at the right, is an interested spectator.

Signed at the lower left, M. GÉRARD, and dated 1790.

DUTCH SCHOOL

EIGHTEENTH CENTURY

602—*PAIR OF DECORATIVE PAINTINGS*

30.— *Height, 22 inches; length, 29 inches*

Showing a blue bowl filled with flowers.

FRENCH SCHOOL

EARLY EIGHTEENTH CENTURY

603—*ENFANT DE FRANCE*

(Pastel)

130.— *Height, 23½ inches; width, 19½ inches*

Three-quarter-length portrait of a child in costume of the period playfully watching a bird held captive by a string.

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SCHOOL OF LELY
ENGLISH: 1618—1680

604—*MEDITATION*

25.— *Height, 29½ inches; width, 23¼ inches*

A YOUNG lady, facing front, is seated beside a table, her left hand raised to her head and right hand resting on an open book.

LOUIS TOCQUE
FRENCH: 1696—1772

605—*PORTRAIT OF A LADY*

57.— *Oval: Height, 30½ inches; width, 24 inches*

Bust portrait of a young woman wearing white décolleté gown of the period, her hair dressed with flowers.

NICOLAS DE LARGILLIÈRE
FRENCH: 1656—1746

606—*PORTRAIT OF A MAN*

45.— *Oval: Height, 30 inches; width, 24 inches*

FACING front, with full curled wig; wearing embroidered coat with flowing lace collar.

DUTCH SCHOOL
EIGHTEENTH CENTURY

607—*PAIR OF DECORATIVE PAINTINGS*

45.— *Height, 31½ inches; width, 22 inches*

A SILVER vase filled with white carnations and red tulips.

FRENCH SCHOOL
EIGHTEENTH CENTURY

608—*PORTRAIT OF A LADY*

30.— Height, 31 inches; width, 22 inches

FACING slightly left; wearing large lace hat, flower-trimmed, and pink gown and holding a small dog.

NICOLAS DE LARGILLIÈRE
FRENCH SCHOOL: 1656—1746

609—*MME. DE WALLERY*

Cur Height, $31\frac{1}{4}$ inches; width, $25\frac{1}{2}$ inches

HALF-LENGTH figure of a handsome woman seated before a wooded landscape wearing pink flowers in her gray hair, and a white ivory dress draped in fine blue and pale lavender. She has a red carnation at her bosom and in her left hand holds a loose bouquet of beautiful flowers.

ITALIAN SCHOOL
EARLY FIFTEENTH CENTURY

610—*OLD ITALIAN TRIPTYCH*

80.— Height, 31 inches; width, 26 inches

THE central panel contains the seated Madonna with Infant and two attendants. The side panels with saints and angels. Antique frame of the period.

SCHOOL OF PANNINI
EIGHTEENTH CENTURY

611—*DECORATIVE PAINTING*

27.50 Height, $28\frac{1}{2}$ inches; length, 39 inches

SHOWING on the left a temple towards which two figures are approaching.

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FLEMISH SCHOOL
SEVENTEENTH CENTURY

612—*THE CONDEMNED SAINT*

30.— Height, $34\frac{1}{2}$ inches; width, $29\frac{1}{2}$ inches

THE executioner with long sword stands beside the kneeling saint, who is begging for mercy from the noble lady who is approaching with attendants.

FRENCH EIGHTEENTH CENTURY SCHOOL
(AFTER NATTIER)

613—*MME. ADÉLAÏDE DE FRANCE*

25.— Pastel—oval: Height, $35\frac{1}{4}$ inches; width, $27\frac{1}{4}$ inches

THREE-QUARTER length, facing front, of a charming young girl, wearing gray Pompadour hair and gray silk vested dress, adorned with pearls and lace trimming.

ITALIAN SCHOOL
EIGHTEENTH CENTURY

614—*PORTRAIT OF A YOUNG LADY*

15.— Height, $35\frac{1}{2}$ inches; width, 28 inches

THREE-QUARTER length, facing to the left; wearing red gown and green mantle.

ITALIAN SCHOOL
EIGHTEENTH CENTURY

Car
615—*PORTRAIT OF A BISHOP*

— Height, 37 inches; width, 28 inches

WEARING red cap and red cope, ermine-trimmed, his right hand raised in blessing.

DUTCH SCHOOL
SEVENTEENTH CENTURY

616—*PAIR OF DECORATIVE PAINTINGS*

60. — Height, 29 inches; length, 41 inches

FLOWERS, fruit and a pheasant, and flowers, fruit and a parrot; both in bright colors.

A. BOUVIER
CONTEMPORARY FRENCH

616A—*LE SOIR*

30. — Height, 30 inches; length, 37 inches

THREE fishing smacks are toward left, near the shore of a lazily lapping sea on which the beams of the setting sun are playing.

Signed at lower left, A. BOUVIER, 1889.

ITALIAN SCHOOL
SEVENTEENTH CENTURY

617—*HARBOR SCENE*

55. — Height, 38 inches; length, 50½ inches

CASTLES on the water's banks and mountains in the distance.

FRENCH SCHOOL
EIGHTEENTH CENTURY

618—*PORTRAIT OF A LADY*

60. — Height, 40 inches; width, 31½ inches

FULL face; wearing pale blue gown with pink draperies and holding in her right hand a wreath of flowers.

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ITALIAN SCHOOL
SEVENTEENTH CENTURY

619—HARBOR SCENE

25.—

Height, 41 inches; length, 45 inches

PALACE ruins on the right, and behind a headland, flag-decked ships. In the foreground, men loading a ship.

ATTRIBUTED TO
ALESSO BALDOVINETTI
ITALIAN: 1425—1499

620—THE ANNUNCIATION

25.—

Height, 42 inches; width, 42 inches

THE Virgin interrupted at prayer by the angel, who kneels before her. Above, to the left, the Holy Ghost in the form of a dove.

ATTRIBUTED TO
PIETRO DA CORTONA
ITALIAN: 1596—1660

621—THE ANNUNCIATION

30.—

Height, 61½ inches; width, 43 inches

THE Virgin at prayer interrupted by the angel, who points heavenward. The Holy Ghost in the form of a dove and cherubs appear in the dark cloudy background.

622—DECORATIVE PAINTED PANEL

25.—

In the Manner of Pannini, Eighteenth Century

Seaport and Ruins. At right rise the ruins of two important columned temples enriched with sculpture. At right is a group of men hauling to shore a heavy boat. The bay stretches to distant edifices at horizon.

Height, 6 feet 9 inches; width, 5 feet 10 inches.

THIRD SESSION
TUESDAY AFTERNOON, FEBRUARY 12, 1924
IN THE ASSEMBLY HALL
OF
THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 623 to 880, inclusive

OLD WATCHES AND IVORY MINIATURES

623—TRIPLE CASE SILVER AND TORTOISE-SHELL WATCH

By Roch, circa 1700

10.—Outer case encrusted with red tortoise-shell; middle case with repoussé classical subject, inner case with finely engraved dial. Signed: T. P. Roch, Salisbury. (Tortoise-shell defective.)

624—SILVER CRUCIFORM WATCH

By Jacob, London, Seventeenth Century

150.—Cruciform-shape, both back and front pierced, the one depicting the "Crucifixion," the other "Christ Arisen." Signed: Jacob, Cornhill, London.

625—DOUBLE CASE SILVER WATCH

By Perrot and Tullier; French, circa 1700

15.—Outer case with pierced scroll borders and repoussé classic subject in center of back, inner case with very fine scroll-pierced border. Signed: Perrot and Tullier.

626—OVAL SILVER WATCH

French, Seventeenth Century

150.—Back, front and two sides hinged to open outward. All finely pierced with scrollings amid which huntsmen at the chase are seen.

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627—REPEATING GOLD WATCH

Directoire Period

60.—Black enamel face, with small white dial for numerals; flanked by three mechanical figures in duo-gold that strike bells at the repeat.

628—SILVER-MOUNTED ROCK CRYSTAL CRUCIFIX

Renaissance Style

20.—Cross, bearing the figure of "Our Lord," caps at terminations and two figures of saints above a stepped square crystal base. Parcel gilded.

Height, 5 inches.

629—SILVER-MOUNTED ROCK CRYSTAL TAZZA

Renaissance Style

25.—Low oval bowl, with incurved shaft and domed foot. Mounted with enriched molded lip, collars and base. Parcel gilded.

Height, 4 inches.

630—SILVER-MOUNTED CAMEO CUT-GLASS VASE

15.—Oval tubular-shape; cut through the deep ruby with spray of poppies to pale greenish grounds. Mounted with gilded silver lip and pierced floral foot.

Height, 7¼ inches.

631—IVORY GLAZED SÈVRES PORCELAIN GROUP

After Calot

10.—"A Family of Mendicants." The tottering old father standing at right, his wife at left carrying a baby on her back and another in her arm, while a third stands beside her.

Height, 6¼ inches.

632—SAXE PORCELAIN COVERED BOX

20.—Oblong, with square section and loose dome cover with floral spray terminal. Decorated with "Seaport Views" and bouquets of flowers.

Height, 6 inches.

633—FRAMED OVAL IVORY MINIATURE

After Hoppner

15.—"Princess Victoria," bust length, wearing beribboned broad-brimmed hat over curling golden locks and black dress. (Ivory cracked.)

Height, 6¾ inches.

634—FRAMED OBLONG GOUACHE MINIATURE

French, Eighteenth Century

77.50—“Balloon Ascension.” A large concourse of personages assembled in pleasant country, before a circular airdrome, watching the flight. *Cuivre doré* frame.

Height, $3\frac{1}{2}$ inches.

635—FRAMED OVAL IVORY MINIATURE *French, Eighteenth Century*

10.—“Maximilien de Béthune, Duc de Sully.” Bust length of a gray-bearded man with curling hair, wearing large ruff, black coat and the order of St. Esprit. *Cuivre doré* frame.

Height, $4\frac{1}{2}$ inches.

636—FRAMED IVORY MINIATURE

English, Eighteenth Century

125.—“Hon. Miss Lucy West.” Bust of very beautiful young woman, slightly to right; wearing ivory bandeau in her curling gray hair and low-cut ivory lawn dress. In enameled gold oval locket frame. Case.

Height, $3\frac{1}{4}$ inches.

637—FRAMED OVAL IVORY MINIATURE *English, Eighteenth Century*

110.—“Miss Saltonstall.” Bust length of a beautiful young woman, wearing white bandeaux in her curling dark hair and open cut ivory lawn dress with blue sash. Gold, florally enriched locket frame with enameled blue mat at back for a smaller miniature.

Height, 3 inches.

638—GOLD ENAMEL MINIATURE *Venetian, Late Eighteenth Century*

5.—“Peace and War.” Two figures, symbolic of war, in rich attire, are at center and right before a seated “Queen of Peace.” Oblong on 18 kt. gold; finished with a silver fillet. In case.

Height, 2 inches.

639—FRAMED OVAL IVORY MINIATURE

By Louis François Aubcy; French, 1767-1851

15.—Bust of an elderly man, wearing court costume. Blue enameled *cuivre doré* frame.

Height, $2\frac{3}{8}$ inches.

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640—FRAMED OVAL IVORY MINIATURE

By F. H. Fügen; Viennese, 1751-1818

120.- "Middle. Schwartz." Bust length turned to left, wearing strings of pearls in her curling gray hair and old pink dress garlanded with roses. Signed lower right.

Height, $3\frac{1}{8}$ inches.

641—CIRCULAR IVORY MINIATURE

By H. S. Shaw; English, Eighteenth Century

30.- "Miss Betterton." Half length, wearing hair curling to shoulders and blue dress. Tooled leather case.

Diameter, $2\frac{7}{8}$ inches.

642—FRAMED OVAL IVORY MINIATURE

P. Mayr; Augsburg, Early Nineteenth Century

22.-⁵⁰ "Herr Rathersal." Bust length of a man in the prime of life attired in black stock and dark brown coat.

Height, $2\frac{1}{8}$ inches.

643—FRAMED CIRCULAR IVORY MINIATURE

By Fache; French, Eighteenth Century

20.- "La Comtesse de Montauban." Half-length figure of pleasant-featured young woman, standing in a landscape and wearing high Pompadour gray hair and blue dress with lavender ribbon bows. *Cuivre doré* frame.

Height, $2\frac{5}{8}$ inches.

644—DOUBLE OVAL IVORY MINIATURE

English, Late Eighteenth Century

45.- "Lord and Lady Ancaster." Bust length of a robust elderly man wearing lawn jabot and dark blue coat. Her ladyship in lace-trimmed ivory lawn dress and gray curling hair. Gold locket frame.

Height, 3 inches.

645—OBLONG-IVORY MINIATURE By A Pope; English, circa 1812

20.- "Sir Thomas Fairbee." Bust length of young man in pink vest and blue coat. Fitted in red leather case.

Height, $3\frac{1}{2}$ inches.

646—FRAMED OBLONG IVORY MINIATURE

By Jean Baptiste Isabey; French, 1767-1855

65.—“Le Comte de Watervelt.” Half length of an extremely handsome young man; wearing black stock and coat. Signed “J. B. Isabey” at lower left. (Ivory split.)

Height, 4 inches.

647—IVORY MINIATURE

English, Eighteenth Century

40.—“Mrs. Tickell.” Bust length of a pretty young woman wearing bandeau in her curling blond hair and dotted ivory dress with lawn frill at throat. In enameled gold oval locket frame with blue back.

Height, 3 inches.

648—FRAMED OVAL IVORY MINIATURE

By Émile Alfred Rousseau; French, 1831-1874

2. 50.—“Mr. Thierry.” Bust length of thoughtful man approaching middle age. He wears spectacles, white stock and black coat and is seated in a chair. Signed: E. Rousseau.

Height, 3 1/8 inches.

649—FRAMED OVAL IVORY MINIATURE

By J. B. J. Augustin; French, 1759-1832

55.—“Gen. Byfield.” Bust length of a handsome man with gray hair and red military coat. Signed: Augustin.

Height, 3 1/4 inches.

650—FRAMED OVAL IVORY MINIATURE

By Ozias Humphrey, R.A.; England, 1742-1810

40.—“Miss Dorothy Stillwell.” Bust length of a pretty girl with curling brown hair, low-cut ivory dress with pink sash and blue mantle. Signed at lower right.

Height, 3 5/8 inches.

651—FRAMED OVAL IVORY MINIATURE

By John Francis Rigaud, R.A.; English, 1742-1810

30.—“Lady Morgan.” Head of charming young woman, with elaborately jeweled diadem in her hair, tiara, earrings and necklace.

Height, 4 inches.

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652—FRAMED CIRCULAR IVORY MINIATURE

After La Tour; French, Eighteenth Century

35.—“Madame de Pompadour.” Three-quarter-length seated figure of the famous beauty; holding a music score on her lap, and wearing brocaded yellow dress trimmed with blue bows in front. Signed: C.B.

Height, 3½ inches.

Note: The original painting for this charming miniature, by La Tour, is in the Louvre.

653—FRAMED OBLONG IVORY MINIATURE

By Theo. Wüst, 1863

40.—“Gen. Montgomery Meigs.” Bust length, wearing blue military costume, iron-gray hair and beard. Signed: T. W., Washington 1863.

Height, 3¾ inches.

Note: General Meigs graduated at West Point, 1836; Engineer for Capitol, 1852; served with distinction during the Civil War.

654—JEWELLED SILVER FRAMED OVAL IVORY MINIATURE

After Sir Peter Lely

360.—“Nell Gwynne.” Bust length, wearing curling brown hair to shoulder, open lawn robe and green mantle. In oval frame. Enriched with basket at foot from which an arched wreath emerges and is bowknotted at crown. Several hundred rose diamonds embellish this fine frame. Case.

Total height, 5⅝ inches; width, 4¼ inches.

655—FRAMED OBLONG IVORY MINIATURE

By Sir George Hayter; English, 1792-1871

35.—“Lady Mary Bolton.” Three-quarter length, standing before woodland, of a smiling dark-tressed beautiful young woman; wearing broad-brimmed black hat with white plumes and black velvet dress. In finely chiseled *cuirre doré* frame enriched with scrollings.

Height, 6 inches.

656—FRAMED OBLONG IVORY MINIATURE

French, Eighteenth Century

45.—“Louis XIV.” Full length standing, wearing court robes, his royal blue mantle is draped over an ornate table, on which rests a coronet and plumed helmet.

Height, 8 inches.

657—FRAMED OBLONG IVORY MINIATURE

By C. Le Guay; French, 1816

50.—“Mdme de Sévigné.” Three-quarter length, seated in an arm-chair at right; wearing dark curling hair and lace-trimmed black velvet dress. Signed upper right. In *cuivre doré* frame.

Height, 7½ inches

658—FRAMED OBLONG IVORY MINIATURE

Italian, Late Seventeenth Century

80.—“The Visitation to the Virgin.” The Holy Virgin is seated in blue and crimson robes, with the Infant Saviour on her knees. St. John offers Him fruit. St. Anne and St. Joseph are grouped respectively at front and rear. In mirror-paneled frame enriched with *cuivre doré* of the period.

Height, 6¼ inches.

659—LIMOGES ENAMEL IN CARVED IVORY FRAME

Renaissance Style

20.—“Diana Hunting.” The graceful goddess, with robes flying in the air, is at right foreground and her hounds are at left, before a finely wooded landscape. Very elaborately carved ivory frame, architectural in form, enriched with groups of classic figures, caryatids, masks and scrollings. Case.

Total height, 7¾ inches; width, 4½ inches.

660—LIMOGES OBLONG PLAQUE

20.—“Christ Driving Out the Money Changers.” Our Lord, wearing deep rich amber robes, is seen about center flagellating several old men who wear light amber and blue robes; at left are St. John and the Virgin.

Height, 9¾ inches; width, 7¼ inches.

From the famous Colworth Collection, Bedfordshire.

From the celebrated collection of Hollingworth Magniac.

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661—LIMOGES TRIPTYCH IN GILDED GESSO FRAME

175.- Center panel depicting, in rich colors, "The Resurrection," our Lord in the heavens above and the people of the world below. Set in an architectural frame, with smaller wings having panels variously showing the "Good" and the "Dammed." Wings, with exteriors enriched with coats of arms and scrollings.

Total height, 16½ inches; width, 15¾ inches.

662—AGATE BALL ON CUIVRE DORÉ STAND

50.- Ball of extremely beautiful rich brown and gray agate. Stand formed of three gilded storks.

Height, 11¾ inches.

**BEAUTIFUL FRENCH AND ENGLISH GOLD SNUFF BOXES
AND BONBONNIÈRES FROM THE LOUIS XIV TO THE
DIRECTOIRE PERIOD**

663—MINIATURE TORTOISE-SHELL SNUFF BOX

French, Early Nineteenth Century

20.- Circular, with incurved sides and loose cover set with oval miniature of bust portrait; depicting a distinguished man; exceptionally well painted.

Diameter, 3 inches.

664—MINIATURE ELMROOT SNUFF BOX

By Oldagraf, Eighteenth Century

85.- Circular, with loose cover set with bust-length portrait of a Cardinal, wearing red cap and robe. Lined with gold.

Diameter, 3¾ inches.

665—ENAMELED GOLD NAPOLEONIC SNUFF BOX

French, Early Nineteenth Century

150.- Oval, with hinged cover set with ivory miniature of Napoleon, and having blue bandings and scrolled borders. Paneled sides and foot.

Length, 3½ inches.

- 45.- 666—JEWELLED GILDED SILVER-MOUNTED ROCK CRYSTAL BONBONNIÈRE
Oval; with valanced mountings at hinge and foot. Paneled sides,
interrupted by jeweled vases of flowers smaller than on cover.

Length, 4 inches.

- 25.- 667—GILDED SILVER-MOUNTED ROCK CRYSTAL BONBONNIÈRE
Domed oblong hinged cover; the sides ogee-shape. Mounted
with pearl-enriched hinge-rim and foot.

Length, $1\frac{7}{8}$ inches.

- 668—ENAMELED CUIVRE DORÉ SWEETMEAT BOX
French, Early Nineteenth Century

30.- Oblong, with canted corners and hinged cover enriched with
"River View." The field a rich deep royal blue; finished with
cuivre doré scrolled borders.

Length, $4\frac{1}{4}$ inches.

- 669—ENGLISH GILDED SILVER LAPIS-LAZULI MATCH BOX

35.- Oblong; with loose molded cover; of finely matched lapis.
Mounted with fillets at lid and foot. Hall marked.

Length, $3\frac{1}{4}$ inches.

- 670—MOUNTED PORCELAIN SNUFF BOX

15.- Lobed oval; with hinged cover having small *cuivre doré* valance.
Enriched on all sides and interior of cover with varied "Hunting
Scenes."

Length, $2\frac{7}{8}$ inches.

- 671—PARCEL GILDED SILVER AND MOTHER-OF-PEARL SNUFF BOX

Eighteenth Century

20.- Circular; with loose cover, enriched with inset oval medallion of
mother-of-pearl overlaid with gilded classic bust in slight relief.
Interior gilded.

Diameter, $3\frac{1}{2}$ inches

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672—SILVER-MOUNTED ENAMEL BONBONNIÈRE

10.— Oblong; with round ends and hinged cover enriched with "Sportive Cupidons" attempting to enter a rose-overgrown cottage; the foot with Italian landscape. Interior gilded. (Has been restored.)

Length, $2\frac{5}{8}$ inches.

673—GOLD-MOUNTED TORTOISE-SHELL SNUFF BOX

French, Eighteenth Century

30.— Circular; enriched with gold rims at cover, loose opening and foot. Set with miniature portrait of a man, seen at bust length, wearing red vest and black coat.

Diameter, $1\frac{3}{4}$ inches.

674—DECORATED HORN SNUFF BOX

English, Late Eighteenth Century

5.— Circular, with loose cover. Set with miniature of the "All Seeing Eye"; within a silver rim.

Diameter, 3 inches.

675—GOLD-MOUNTED CUT-GLASS BONBONNIÈRE

10.— Circular, with small gold-hinged rim. Deep ruby glass cut to the clear with scrollings and rocaille motives.

Diameter, $1\frac{1}{2}$ inches.

676—DECORATED TORTOISE-SHELL SNUFF BOX

French, Late Eighteenth Century

5.— Oval, with hinged cover. Set with oval miniature of the "All Seeing Eye." (Rim defective.)

Length, $2\frac{1}{2}$ inches.

677—SILVER-MOUNTED CLOISONNÉ SNUFF BOX

15.— In the form of a book; enriched in red, ivory and green with diamond floral center, small birds at corners and scrolling borders.

Length, $2\frac{7}{8}$ inches.

678—BAROQUE PEARL AND GOLD BONBONNIÈRE

20.— Oval, the top of natural pearl. Set with leaf motives. The sides chiseled with further leafage.

Length, $1\frac{5}{8}$ inches.

Third Session

679—GOLD VIENNESE SNUFF BOX

55.— Oblong, molded at hinged cover and foot. Enriched in black, on cover, with two equestrian figures in landscape; the sides and foot with floral arabesques.

Length, 3¼ inches.

680—GOLD-MOUNTED AGATE BONBONNIÈRE

Louis XVI Period

80.— Domed oblong, with canted corners and molded sides. Enriched with beaded rim and two open trophies, that on cover with attributes of the "Arts"; on front, with pastoral implements. (Slightly restored.)

Length, 3 inches.

681—SILVER-MOUNTED SNUFF BOX

French, Eighteenth Century

15.— Circular, black composition; with loose cover. Enriched with medallion depicting St. Michael and the Dragon; a symbolic nymph is at right.

Diameter, 3⅝ inches.

682—MOTHER-OF-PEARL SNUFF BOX

French, Eighteenth Century

15.— Circular, with loose cover. Mounted with gilded rims and set with miniature "All Seeing Eye." Lined with red tortoise-shell.

Diameter, 2¾ inches.

683—MOUNTED AGATE BONBONNIÈRE

French, Eighteenth Century

75.— Oblong, with arched cover. Mounted with wave-motived gilded bandings. (Has been restored.)

Length, 2⅞ inches.

684—MOUNTED IVORY BONBONNIÈRE

French, Eighteenth Century

5.— Circular, with loose cover; enriched with ivory miniature, "Head of a Young Girl," wearing a blue fillet in her deep brown curling hair. (Needs restoration.)

Diameter, 2⅞ inches.

685—MOUNTED ELMROOT SNUFF BOX

Viennese, Late Eighteenth Century

20.— Oblong; with hinged cover, set with ivory miniature depicting at bust length the portrait of a royal prince wearing court robes. Interior lined with tortoise-shell.

Length, 3¼ inches.

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686—IVORY MINIATURE SNUFF BOX *French, Eighteenth Century*

17.50
17.- Circular; with loose cover, mounted with a gilded fillet enclosing ivory miniature depicting the bust of a Court Belle wearing pearls and an aigrette in her blue headdress.

Diameter, 2½ inches.

687—MOUNTED AGATE SNUFF BOX *Directoire Period*

12.50
12.- Oblong, with hinged cover and foot of very deep-toned brown and gray onyx. Mounted with interestingly engine-turned gilded sides.

Length, 2¾ inches.

688—JEWELED TORTOISE-SHELL SNUFF BOX *Louis XV Period*

27.50
27.- Oval; with hinged cover, encrusted with scrollings of rhinestones. The sides molded in silver plate. The interior of cover of mother-of-pearl finely engraved with subject, "Satyrs Surprising a Nymph."

Length, 3¼ inches.

689—VERNIS MARTIN TORTOISE-SHELL SNUFF BOX

Italian, Early Nineteenth Century

22.50
22.- Circular; with loose cover, painted with subject depicting the bust of a young girl wearing a turban over her curling hair. (Needs restoration.)

Diameter, 3⅝ inches.

690—SILVER-PLATED SNUFF BOX *Italian, Late Eighteenth Century*

12.50
12.- Oblong; with hinged cover and silvered rims. Painted on all sides with scenes relative to a balloon ascension; amid large concourses of spectators on cover and foot.

Length, 3⅜ inches.

691—BATTERSEA ENAMEL SNUFF BOX

Eighteenth Century

32.50
32.- Oblong; with hinged cover. Fine apple-green enamel, enriched with beetle and flowers within ivory scrollings. The interior of cover with bust of a Court Belle. Gilded rims and hinge.

Length, 2⅜ inches.

692—ENAMEL BONBONNIÈRE

French, Eighteenth Century

30.-

Domed oval hinged cover, with incurving sides. Enriched with "Seaport Views" on lacelike pink grounds. Interior of cover and foot with bouquets of flowers.

Length, 3¼ inches.

693—DECORATED VIEUX PARIS PORCELAIN BONBONNIÈRE

25.-

Domed circular hinged cover; with ogee-shaped sides. Painted with varied bouquets and sprays of beautiful flowers. Gilded hinging rim.

Diameter, 2½ inches.

694—SILVER-MOUNTED VIEUX PARIS PORCELAIN BONBONNIÈRE

12.50-

Modeled as a setting hen; ivory glaze. The foot hinged with silver rim and enriched in slight relief with spray of flowers.

Length, 2¼ inches.

695—VERNIS MARTIN SILVER PATCH BOX

French, Eighteenth Century

42.50-

Oblong; with hinged cover, enriched with "Al Fresco" repast; the sides with flowers; the foot with cottage landscape. The interior fitted with two small covered compartments and painted with flowers and fruit.

Length, 2⅔ inches.

696—NIELLO SILVER SNUFF BOX

20.-

Oblong; with hinged cover, enriched with a group of four musicians seated at a table; surrounded by arabesque scrollings; the sides and foot with imbricated motives. Interior gilded.

Length, 3⅔ inches.

697—SILVER-MOUNTED PORCELAIN BONBONNIÈRE

25.-

Domed oblong cover; with round corners, enriched with military subject, "Frederick the Great," interviewing a grenadier; the sides with flowers and birds enclosed in gilded scrollings; the interior of cover with view of a city. Gilded silver hinged rim.

Length, 3 inches.

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698—GOLD-INLAID TORTOISE-SHELL SNUFF BOX

French, Eighteenth Century

20.- Oblong; with hinged cover and sides carved in slight relief with medallions and valanced border. The cover inlaid in duo-gold with pastoral trophy.

Length, $3\frac{1}{8}$ inches.

699—VERNIS MARTIN TORTOISE-SHELL SNUFF BOX

French, Eighteenth Century

12.⁵⁰- Circular; with loose cover having small silver rims and enriched with subject, "Three Little Children Playing before a Cottage." Lined with red tortoise-shell.

Diameter, $2\frac{7}{8}$ inches.

700—GILDED SILVER PORCELAIN SNUFF BOX

French, Eighteenth Century

40.- Oval; with gilded silver rim to hinged cover; set with miniature painted with subject, "Venus and Adonis," seated under trees. The sides chiseled with medallions and scrollings. (Top with minute fire cracks.)

Length, $2\frac{7}{8}$ inches.

701—GILDED SILVER-MOUNTED HORN SNUFF BOX

French, Early Nineteenth Century

15.- Oblong; with hinged cover, set with oval miniature depicting the "All Seeing Eye." Interior lined with gilded silver. (Needs restoration at one end.)

Length, $3\frac{1}{2}$ inches.

702—GOLD-MOUNTED HORN SNUFF BOX

Early Nineteenth Century

15.- Oblong; curved to fit pocket; with three-quarter hinged cover set with oval medallion of the "All Seeing Eye." Interior gold-lined. (Needs small restoration.)

Length, $3\frac{1}{2}$ inches.

703—GOLD-MOUNTED IVORY BONBONNIÈRE

French, Eighteenth Century

25.- Circular; with loose cover, set with ivory miniature depicting a group of four tiny cupids in a wheat field; mounted with gold fillet surrounding miniature.

Diameter, $2\frac{3}{4}$ inches.

704—ENAMELED GOLD SNUFF BOX *Early Nineteenth Century*

40.—Horseshoe-shaped; the cover hinged toward back. Enriched with medallion painted *en camaïeu* with pastoral trophy and leaf scrollings in gold and black.

Length, 2 1/8 inches.

705—ENAMELED GOLD SNUFF BOX *French, Eighteenth Century*

160.—Oblong; with hinged cover, enriched with oval miniature depicting three little girls playing with chickens, in landscape. Grounds of turquoise-blue daintily touched with flowers.

Length, 2 3/4 inches.

From the famous Walkouski Collection, St. Petersburg.

706—ENAMELED GILDED SILVER SNUFF BOX

French, Early Nineteenth Century

50.—Oblong; with canted corners and hinged cover. Finely painted in the manner of Watteau with rural court group, seated in a landscape. Borders of white and gold scrollings.

Length, 3 inches.

707—JEWEL AND ENAMELED GOLD SNUFF BOX

French, Eighteenth Century

160.—Oblong; with canted corners and hinged cover edged with pearls. Enriched with classic subject of three personages seated in landscape. The sides and foot paneled in deep rich blue. Mark of *fermier*, Jean Jacque Prevost, 1762-1768.

Length, 3 inches.

708—ENAMELED GOLD SNUFF BOX *French, Eighteenth Century*

170.—Oblong; with canted corners and arched front. Hinged cover, enriched classic subject, "Rinaldo Discovers Armida." Borders of gold, black and blue chevron motives. Mark of Julien Alaterre, adjudicataire général, 1768-1774.

Length, 3 1/2 inches.

709—AGATE ENCRUSTED GOLD SNUFF BOX

French, Early Nineteenth Century

170.—Oblong; with hinged cover, enriched with oval agate intaglio cut with subject, "Venus Arising from the Waves." The field engine-turned, and at cover and foot with raised floral borders.

Length, 3 inches.

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710—CHISELED GOLD SNUFF BOX *French, Eighteenth Century*

150.- Oblong; with round corners and hinged cover. Enriched rosetted diapered pattern on all sides and fine floral scroll borders on cover and foot.

Length, 3 $\frac{1}{8}$ inches.

711—ENAMELED GOLD SNUFF BOX

French, Early Nineteenth Century

220.- Oblong; with canted corners and hinged cover. Enriched with square painted with subject, "Girl Feeding Chickens." Borders chiseled with arcade motives and sprays of flowers.

Length, 3 $\frac{1}{2}$ inches.

712—CARNELIAN ENCRUSTED GILDED SILVER BOX

By Lemoine of Paris

27⁵⁰.- Oblong; with canted corners and hinged cover. The cover and sides enriched with scrollings and encrusted with disks and medallions of well-matched carnelian.

Length, 3 inches.

713—JEWELLED GOLD-MOUNTED ROCK CRYSTAL BONBONNIÈRE

45.- Scrolled oval; with domed and hinged cover. Mounted with gold hinge frame having thumbpiece in the form of a jeweled bird having baroque pearl breast.

Length, 2 $\frac{1}{2}$ inches.

714—JEWELLED GOLD-MOUNTED ROCK CRYSTAL BONBONNIÈRE

French, Eighteenth Century

55.- Domed oval, with cover having molded gold hinging frame, enriched with white enameled stellate motives and jeweled scrolled thumb-piece.

Length, 2 $\frac{5}{8}$ inches.

From the collection of Édouard Chappey.

715—GOLD-MOUNTED AGATE BONBONNIÈRE

Louis XVI Style

35.- Staved barrel shape; with hinged gold rimmed covers at either end giving access to compartments. Exceptionally well matched deep-toned agate.

Height, 2 $\frac{1}{4}$ inches.

716—ENAMELED GILDED SILVER MEMORANDUM CASE

Louis XVI Style

45.- Flat tapering body, with hinged cover. Enriched on front with oval miniature of a Court Belle carrying a small dog under her arm; the fields with cupidons and flowers in gray on canary-yellow grounds, the back with pierced gold monogram on rich blue grounds. Bordered on all edges with leaf moldings in duotinted gilded silver.

Length, 4¼ inches.

717—ENAMELED GOLD SNUFF BOX

George III Period

230.- Blunted oval-shape; with hinged cover, enriched with oval medallion painted with the figures of two lovers, a couchant lion below, surrounded by varied bandings in blue and black enamel. The sides and foot finely paneled and line-engraved.

Length, 3½ inches.

718—ENAMELED SILVER BONBONNIÈRE

By P. Nicola, Paris

130.- Circular; with loose cover, enriched with ivory miniature, "Bust of Lady in Fancy Costume," signed P. Nicola. The body and interior adorned with varied scrollings and borders on pale turquoise-blue grounds.

Diameter, 3¼ inches.

719—SILVER-MOUNTED VERNIS MARTIN ÉTUI

Louis XVI Style

22.50.- Tubular, with rounded ends and opening about center. Painted with Boucher subjects of Children.

Length, 5¾ inches.

720—ENAMELED CUIVRE DORÉ ÉTUI *French, Eighteenth Century*

50 17.- Tapering oval body; opening about center. Enriched with gilded bandings parting floral stripes in rich blue enamel.

Length, 4¾ inches.

721—MOTHER-OF-PEARL SEWING CASE *French, Eighteenth Century*

20.- Tapering case; fitted with silver thimble and mother-of-pearl scissors, bodkins and needle-holder. (Needs restoration.)

Length, 3⅝ inches.

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722—GOLD-FITTED MAHOGANY SEWING CASE *Directoire Period*

20.-

Tapering oval case; fitted with gold thimble, bodkin, scissors and needle-holder, variously enriched with scrollings of flowers.

Length, $4\frac{1}{2}$ inches.

723—JEWELLED AND ENAMELED GOLD SNUFF BOX

Early Nineteenth Century

320.-

Book-shaped, with hinged cover; finely enriched on both sides with very finely painted views of the Rhine. Borders of pearls next views succeeded by trailing green vine bearing minute bunches of grapes formed of tiny pearls. Engraved on interior of cover "A ma chère Marie—Napoléon." (Slight abrasion on back.)

Length, $3\frac{3}{8}$ inches.

724—ENAMELED GOLD BOX

Louis XVI Period

350.-

Oval. The border edging the hinged lid consists of leaves and flowers in green translucent enamel on a mat gold ground and surrounds a field of *bleu de roi* translucent enamel over an engine-turned gold ground, the center of which is occupied by an oval medallion portrait of a court beauty in painted enamels. Pan-eled sides in *bleu de roi* enamel and gold. Maker's mark, M & P, crowned.

725—ENAMELED GOLD BOX

Louis XVI Period

460.-

Oval, with hinged cover, which is edged in opaque white enamel and has raised gold border of leaves and berries in green and white enamels on a mat gold ground. In the center is an oval medallion of two nymphs and cupid, surrounded by a wreath of laurel leaves in green enamel and gold, and on each side of which is a crescent of red enamel on an engine-turned gold ground studded with gold stars. Vases in relief ornament the paneled sides.

726—ENAMELED GOLD SNUFF BOX

Louis XVI Period

f 30.-

Oval, with hinged cover with central ornamentation of an oval panel in the style of Boucher bordered by a band of raised laurel leaves, berries and flowers in green and red enamels. The sides and bottom with enameled decoration.

727—ENAMELED GOLD SNUFF BOX

Louis XVI Period

300.- The cover, bordered by a guilloche band in green enamel and gold, is enriched by a central medallion painted in the style of Teniers, framed by a narrow gold band. The sides and bottom, red translucent enamel with relief border. DUNKERK is stamped on inner rim.

728—ENAMELED GOLD SNUFF BOX

Louis XV Period

700.- Oval, with hinged cover enriched by central oval miniature of garden scene in the style of Watteau and with festoons of flowers in natural colors above and below. The sides and bottom decorated with enameled miniatures and with borders of leaf scrollings and shells. The interior marked A.P.D. surmounted by a crown.

729—ENAMELED GOLD SNUFF BOX

625.- Oval, with hinged cover which is edged by a band of leaves in green enamel broken by pearlets in opalescent enamel on mat gold ground. A convex oval medallion of painted enamel showing an interior with seated figures listening to an old man reading, occupies the center of the translucent gray-blue enamel field. The sides and bottom with the same enameling and border as on the cover.

730—GOLD-MOUNTED AMETHYST QUARTZ BONBONNIÈRE

Louis XV Period

280.- Oval, with hinged cover of polished amethyst containing a central miniature in enamels of a young girl dressed in a rose and white robe and holding a dog. The body of the box is carved from one piece of amethyst quartz shading from lavender at the base to lighter coloring at the top.

731—GOLD-MOUNTED SAXE PORCELAIN SNUFF BOX

Early Eighteenth Century

25.- Oblong, with hinged cover, the exterior of which is decorated with enameled flowers in natural colorings and the interior with painting of landscape and figures. Chased scrollings on all sides. Rare specimen.

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732—ROUND GOLD BOX

French, Late Eighteenth Century

400.-

Detachable cover with border of half-pearls and relief ornamentation of the muses, grapevine and sheaf of wheat on a mat gold ground surrounding the central square miniature of Venus and Cupid, framed in Oriental half-pearls. The sides and bottom, *bleu de roi* translucent enamel on an engine-turned gold ground.

733—SMALL GOLD SNUFF BOX

Louis XVI Period

625.-

Oval, with hinged lid. Chased gold mounting. The outside border of the lid is a narrow edging of chased gold surrounding a band of leaf pattern in green translucent enamel. Within this border is a field of green translucent enamel over an engine-turned gold ground. In the center is an oval miniature painting, *en camaïeu* under crystal, surrounded by an acanthus-leaf border of chased gold and emerald-green translucent enamel. The subject of the miniature is "Venus Reclining, with Cupid and Nymphs Attendant." After Sauvage. The sides are divided by chased gold pilasters into four panels occupied by nymphs and cupids painted *en camaïeu* under crystal. The subject of the miniature painting on the bottom is "Diana at Her Bath."

From the James A. Garland Collection, 1910.

IMPORTED JEWELRY, PEARLS, DIAMONDS AND OTHER
PRECIOUS STONES

734—THREE PINS AND SCARAB

12.50

The former in forms of arrow-head mounted in gold, bird, enameled, and leaf, studded with amethysts and outlined in half-pearls (some amethysts missing). The latter, an unmounted black ~~scarab~~.

735—LADY'S SILVER WATCH

— Open face. Applied loop ornamentation.

736—GOLD BAND BRACELET

6.-

Without ornamentation. Dated 1914.

737—MALACHITE SET

50.- Consisting of two bracelets, Maltese cross brooch and one earring. Mounted in gold.

738—BLACK AND WHITE CAMEO BROOCH

35.- Gold mounting of Etruscan design.

739—TWO GOLD THIMBLES

12.50.- With chased bands.

740—STUDS, BUTTONS AND NECKTIE CLIPS

15.- The two necktie clips with small pearl in each. The three shirt studs and three vest buttons, gold and plated.

741—*face* GOLD-PLATED AND ENAMELED ORNAMENTS

— Cross, bar pin, flag pin and cuff button, the last with small diamond.

742—THREE EIGHTEENTH CENTURY GERMAN SOUVENIR RINGS

15.- Two with oval, the other with lozenge-shaped gold bezels. Various occupied by votive altars and broken tree stump.

743—GOLD LOCKET AND HAIRPIN

15.- The former set with sardonyx, the latter with crystal and pearl.

744—TWO BOOK-MARKS

One, gold, with monogram; the other, sterling, gilded, in form of David Copperfield.

745—GUN-METAL WATCH AND ENAMEL PENCIL

15.- The former with long chain; the latter, gold with green enamel.

746—GENTLEMAN'S GOLD WATCH

30.- 18-karat gold hunting case. Key winder. By Tiffany and Company.

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747—TWO GOLD PINS AND BRACELET

7.50
1.- One pin, a bar set with three amethysts, and the other, a wish bone set with pearls, a lavender flower in the center. The bangle bracelet plain.

748—THREE GOLD BAR PINS

15.- Enameled in green, blue, and gray, and set with small pearls.

749—SET OF ENAMEL AND GOLD PINS

17.50
17.- Consisting of one long and two short bar pins in blue enamel studded with half-pearls.

750—SET OF ENAMEL AND GOLD PINS

12.50
12.- Consisting of one long and two short bar pins in pink enamel studded with half-pearls.

751—SET OF FOUR GOLD PINS

17.50
17.- Three short and one longer bar pins set with rows of half-pearls.

752—TWO PAIRS GOLD GARTER BUCKLES

20.- One pair engraved; the other with white enamel.

753—TWO PAIRS OF GOLD GARTER BUCKLES

20.- One pair with owl on tree; the other with white enamel.

754—GOLD AND PLATINUM FLEUR-DE-LIS SCARF PIN

40.- Studded with diamonds. Oriental pearl in center.

755—GOLD PEACOCK SCARF PIN

15.- The spread tail set with small emeralds, rubies and rose diamonds.

756—PLATINUM CHAIN BRACELET

50
12.- Enameled elephant dangle.

757—GOLD AND SILVER SCARF PIN

In the form of a fox-head studded with rose diamonds and with
ruby eyes.

40.—

758—GOLD SCARF PIN

Set with three Oriental pearls and one small diamond.

50
2.—

759—GOLD MESH PURSE

Watch set in top.

55.—

760—FRENCH GOLD CIGARETTE AND MATCH CASE

Cabochon sapphires set in catches. Made by Cartier.

85.—

761—PAIR OF GOLD STUDS

One small diamond in each.

10.—

762—GOLD BROOCH

A circle set with Oriental pearls.

10.—

763—GOLD BROOCH

Heart-shaped, studded with half-pearls.

50
2.—

764—PINK CORAL NECKLACE

Composed of beads of even size.

35.—

Length, 18½ inches.

765—PLATINUM NECK CHAIN WITH KUNZITE DROP

The latter, pear-shaped.

50
7.—

766—ETRUSCAN GOLD NECKLACE AND PAIR OF EARRINGS

Set with antique Roman silver coins of various sizes. (Has separate gold loop.)

85.—

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767—ENAMELED LOCKET AND GOLD CHAIN

15.— Rose diamonds set in center of locket.

768—LADY'S BLACK ENAMEL WATCH

40.— Swiss. Gold and platinum mounting set with band of rose diamonds.

769—BLUE ENAMEL AND GOLD BROOCH

50
12.— Set with two circles of half-pearls. Contains lock of braided hair.

770—INDESTRUCTIBLE PEARL BRACELET

6.— Gold clasp.

771—INDESTRUCTIBLE PEARL NECKLACE

27.50
— Composed of beads graduating in size.

Length, 34 inches.

772—INDESTRUCTIBLE PEARL NECKLACE

80.— Composed of beads uniform in size.

Length, 71 inches.

773—GOLD LOCKET AND CHAIN

25.— Round locket, monogrammed, on long chain.

774—GOLD HAT PIN

50.— The ball top studded with five diamonds and five rubies.

775—FRENCH GOLD WRIST WATCH AND FLEXIBLE BRACELET

260.— The watch set with six triangular sapphires and circle of rose diamonds. The bracelet composed of enamel plaques studded with sapphires and rose diamonds and connected by oval links set with sapphires and rose diamonds.

776—GOLD SAPPHIRE RING

50
22.— Narrow band of gold, rounded at front and set with brilliant faceted sapphire.

777—GOLD SAPPHIRE RING

70.— Deep cabochon sapphire, set in the claws of two chimeric animals which form the ring.

778—GOLD AND PLATINUM MARQUISE RING

150.— Set with diamonds and with Oriental rubies in center.

779—GOLD BANGLE BRACELET

85.— With small diamonds encircling cat's eye.

780—PLATINUM FLEXIBLE BRACELET

150.— Containing two rows of diamonds and a center row of synthetic emeralds interspersed with five larger diamonds.

781—PEARL PENDANT AND PLATINUM CHAIN

650.— The pear-shaped drop in platinum mounting studded with diamonds.

782—PAIR OF LARGE PEARL EARRINGS

725.— Platinum mountings. By Tiffany and Company.

783—PLATINUM, DIAMOND AND SAPPHIRE BAR BROOCH

950.— With pendant combination. Studded with small diamonds in fancy openwork design and containing several larger diamonds.

784—ORIENTAL BAROQUE PEARL NECKLACE

150.— Composed of fifty-five pearls graduating in size. Gold clasp set with single pearl and two small diamonds.

785—PLATINUM MOUNTED RING

190.— Set with Oriental pearl in center. Studded with small diamonds.

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786—GOLD AND PLATINUM HORSESHOE BROOCH

Set with diamonds.

240.-

(Illustrated)

787—STAR SAPPHIRE AND DIAMOND BROOCH

Oval cabochan star sapphire in platinum mounting set with fifty small diamonds.

270.-

(Illustrated)

788—CUSHION-CUT ORIENTAL SAPPHIRE RING

A rich blue. Platinum and gold mounting studded with small diamonds. In sterling silver ring box.

1150.-

(Illustrated)

789—STAR SAPPHIRE PENDANT AND PLATINUM AND DIAMOND CHAIN

Pear-shaped star sapphire drop with nine small diamonds in mounting. The chain set with twelve diamonds.

600.-

(Illustrated)

790—GOLD AND PLATINUM LADY'S WATCH AND PIN

Leaf scrollings studded with small diamonds. By Tiffany and Company.

300.-

(Illustrated)

791—DIAMOND AND PEARL FLEXIBLE BRACELET

Platinum and gold mounting set with twenty-eight diamonds and one hundred and eleven small Oriental pearls. (One pearl missing.)

230.-

(Illustrated)

792—PLATINUM, DIAMOND AND SAPPHIRE PENDANT

Containing one large diamond and studded with small diamonds and calibre sapphires. Mounted on a black silk cord.

800.-

240.- 791H Diamond and Gold Chain



787

786

791

789

788

790

JEWELRY SET WITH PRECIOUS STONES

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793—PEARL AND DIAMOND BUTTERFLY BROOCH

275.- The body composed of two pearls, the band surrounding the wings and legs set with rose and old mine diamonds. Ruby eyes. Gold mounting.
(Illustrated)

794—LONG STRING OF ORIENTAL PEARLS

10,000.- Composed of one hundred and eighty-nine pearls. Gold clasp set with diamond.
(Illustrated)

795—LARGE DIAMOND BROOCH

800.- Rectangular. Leaf scrollings in gold and platinum set with small diamonds radiating from central diamonds of larger size.
(Illustrated)

796—PEARL AND DIAMOND BROOCH

1150.- Large South American pearl in center. Leaves at sides set with fourteen small diamonds. Gold and platinum mounting.
(Illustrated)

797—PEARL AND DIAMOND BROOCH

275.- Tinted baroque pearl center encircled by fourteen old mine diamonds.
(Illustrated)

798—PLATINUM BROOCH AND PENDANT

425.- Bow-knot design. Studded with diamonds. On platinum chain.

799—GOLD LORGNETTE CHAIN

510.- Composed of floral links set with diamonds, twenty-three in all, and small plaques with pierced and relief ornamentation of masks.

800—FRENCH ENAMEL AND GOLD PENDANT AND CHAIN

425.- The former with cameo head in arched plaque with enameled background and surrounded by leaves set with small opals, double loops of small diamonds above and three baroque pearl pendant drops. The gold chain set with small baroque pearls alternating with leaf-shaped ornaments in enamel set with small opals, fish and animals, outlined in black enamel.
(Three opals missing.)

340.- 800 H- Platinum Watch



797

795

796

793

794

BROOCHES AND STRING OF PEARLS

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801—EMERALD AND DIAMOND SAUTOIR AND DIAMOND NECK-CHAIN

17,600.- Festoon design in platinum and gold set with five large pear-shaped emerald drops and five large diamonds and studded with many diamonds.

802—THREE-STRAND ORIENTAL PEARL NECKLACE

3,300.- Composed of one hundred and seventy-seven Oriental pearls graduating in size. Clasp of gold and silver set with rose diamonds and three cabochon sapphires.

803—PLATINUM AND DIAMOND WRIST WATCH AND FLEXIBLE
BRACELET

270.— Swiss. Set with small diamonds.

804—BLACK PIN SEAL TRAVELING CASE FOR JEWELS

25.— Lined with gray velvet. Has tray. Extra cravanette cover.
By Mark Cross.

Length, 10 $\frac{1}{4}$ inches; width, 6 $\frac{3}{4}$ inches; depth, 3 $\frac{1}{2}$ inches.

805—BRONZE TABLE BELL

4.— In the form of a female figure.

806—GREEN MOROCCO TRAVELING CASE FOR JEWELS

20.— Lined with green plush. Has tray. Extra cravanette cover.
By Mark Cross.

Length, 13 $\frac{3}{4}$ inches; width, 8 $\frac{3}{4}$ inches; depth, 3 $\frac{3}{4}$ inches.

BROAD-TAIL, SABLE, SEALSKIN AND OTHER FINE FURS

60.— 807—SILVER FOX NECKPIECE AND MUFF

12.— 808—POINTED MARTEN MUFF
With tails and paws.

12.— 809—DYED TAUPE FOX MUFF AND STOLE

25.— 810—BLUE FOX MUFF AND CHOKER

15.— 811—BLUE FOX NECKPIECE
One animal.

15.— 812—DYED SMOKE FOX MUFF AND NECKPIECE

80.— 813—FISHER MUFF
With head and four tails.

25.— 814—SKUNK MUFF AND STOLE

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815—BLENDED MARTEN STOLE AND MUFF

50.- The latter melon-shaped.

816—CHINCHILLA SQUIRREL MUFF

20.- Melon-shaped.

817—CHINCHILLA SQUIRREL MUFF, STOLE AND SMALL COLLAR

20.-

818—CHINCHILLA MUFF AND COLLAR

310.- The latter unlined.

819—BLACK SATIN AND CHIFFON WRAP

32.- Trimm^d with black caracul.

820—KNITTED LONG CAPE

25.- White. Australian opossum collar.

821—SATIN CAPE WITH WIDE SABLE COLLAR

35.- Bright green satin lined with pink satin.

Length, 48 inches.

822—RED CLOTH CAPE WITH AUSTRALIAN OPOSSUM COLLAR

45.- Grey crêpe-de-chine lining.

Length, 44 inches.

823—FUR-TRIMMED SPORT COAT

75.- Blue cloth with wide collar and cuffs of Australian opossum.
Heavy black satin lining.

Length, 46 inches.

824—LONG CAPE WITH WIDE CHINCHILLA COLLAR

20.- Purple georgette crêpe cape.

Length, 50 inches.

825—SABLE-TRIMMED BLACK CLOTH WRAP

110.- Sleeveless long wrap with over cape bordered with sable. Wide
sable collar.

Length, 50 inches.

826—BLUE CLOTH CAPE WITH TAN CARACUL COLLAR AND FACING

45.- The collar and facing detached.

827—VELVET TRIMMED WITH WIDE KOLINSKY COLLAR

70.- Rust velvet lined with old gold velvet.

828—MARTEN TRIMMED FUR CLOTH SHORT WRAP

25.- Dark gray fur cloth with collar and cuffs of pointed marten.

829—FOX-TRIMMED FUR CLOTH SHORT WRAP

30.- Black fur cloth with collar and cuffs of black fox.

830—SABLE STOLE

200.- Twelve skins. With tails and paws.

Length, 82 inches.

831—RUSSIAN SABLE NECKPIECE

200.- Four skins with tails and paws.

832—TAN TWEED LONG CAPE

50.- Tiered and fringed. With wide beaver collar.

Length, 48 inches.

833—SHORT SCOTCH MOLE COAT

45.- Pointed marten collar and cuffs. Taupe satin lining.

Length, 26 inches.

834—NATURAL BLACK MUSKRAT COAT

220.- Shawl collar. Lined with brown satin.

Length, 46 inches.

835—NUTRIA SHORT WRAP

85.- Large collar. Figured grey silk lining.

Length, 29 inches.

836—BEAVER LONG COAT

375.- Wide collar and cuffs. Heavy brown silk lining.

Length, 44 inches.

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837—SABLE WRAP

900.- Fine dark skins. Shawl collar. Brown satin lining.
Length, 44 inches.

838—BROADTAIL DOLMAN

975.- Super quality Leipsic-dyed skins. Lined with heavy figured silk.
Russian sable broad cape collar. Size 38.

839—BROADTAIL COAT

700.- Fisher collar and cuffs. Yellow silk lining.
Length, 44 inches.

840—ALASKA SEAL SHORT COAT

35.- Blended marten collar and cuffs. Black satin lining.
Length, 32 inches.

841—ALASKA SEAL WRAP

175.- With wide collar of sable. Figured brown silk lining.
Length, 44 inches.

842—SEALSKIN LONG COAT

175.- Wide collar of kolinsky. Black silk lining.
Length, 50 inches.

843—ALASKA SEAL SHORT WRAP

40.- Kolinsky collar and cuffs. Figured gray silk lining.
Length, 30 inches.

844—HUDSON SEAL LONG COAT

90.- Deep band at bottom and wide collar and cuffs of black muskrat.
Green silk lining with wide band of brocade.
Length, 48 inches.

845—RUSSIAN SABLE MUFF

410.- Formed of four skins with heads and tails.

846—RUSSIAN SABLE STOLE

240.- Five skins. With tails and paws.

847—MAN'S FUR-LINED GREATCOAT

140.- English broadcloth shell lined with selected civet cat. Persian lamb collar and facing.

848—GENTLEMAN'S FUR-LINED COAT

210.- Oxford gray cloth with electric seal lining and collar.

849—SABLE CAPE AND STOLE

170.- Eighteen skins.

850—RUSSIAN SABLE MUFF

220.- Six skins. With tails and paws.

851—BROWN CARACUL WRAP

375.- With wide sable collar and cuffs. Figured taupe silk lining.

Length, 44 inches.

852—SCOTCH MOLE MUFF AND STOLE

25.- 853—SCOTCH MOLE MUFF AND SHAPED COLLAR

40.- The latter unlined.

854—BEAVER CAP AND COLLAR

20. 855—OPOSSUM FOOT MUFF

5.- 856—BEAVER MUFF AND COLLAR

55. 857—WIDE BAND OF SEALSKIN

25.- Shaped. Unlined.

Length, 88 inches; width, 16 inches.

858—FISHER MUFF AND STOLE

110.- The latter, two animals.

859—FISHER COLLAR

30.- Shaped and unlined.

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860—SEALSKIN STOLE AND MUFF

25.-

861—Two SEALSKIN MUFFS

12.-

862—BLACK LYNX MUFF

5.-

863—Two SKUNK COLLARS AND Two SKUNK BANDS

45.-

864—SEVEN SEALSKIN COLLARS

20.-

865—Two FOX COLLARS AND FOUR CUFFS

15.-

866—LOT OF SABLE AND MARTEN

180.-

Two sable skins, two sable cuffs, one piece of marten and blended sable strips.

867—LOT OF KOLINSKY

5.-

Four pieces and two cuffs.

868—BEAVER MUFF AND COLLAR

25.-

The latter unlined.

869—FOUR PIECES OF FUR

30.-

Opossum collar, unlined, two pieces of monkey fur, strip of tan caracul.

870—FOX NECKPIECE AND BLENDED MARTEN NECKPIECE

15.-

The former pearl-gray. The latter, two skins.

871—ONE NUTRIA AND TWO BEAVER COLLARS

30.-

872—LOT OF FUR TRIMMINGS AND DYED CONEY BAND

15.-

Various lengths.

873—LOT OF BROWN CARACUL AND BLENDED SABLE

7.50— Small pieces.

874—SEVEN PIECES OF RACCOON

15.—

875—LOT OF BLENDED SABLE

30.—

876—LOT OF RUSSIAN SABLE

70.—

Three skins, eight heads, twenty tails and twenty-eight paws.

877—LOT OF BEAVER

50.—

Fourteen pieces of beaver and five buttons.

878—LOT OF SEALSKIN, MOLE AND TAUPE FOX TRIMMINGS

15.—

879—LOT OF SKUNK TRIMMING

15.—

880—MUSKRAT COAT AND MUSKRAT LINING

20.—

FOURTH SESSION

WEDNESDAY MORNING, FEBRUARY 13, 1924

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 10:00 O'CLOCK

Catalogue Numbers 881 to 1099, inclusive

DUTCH SILVER ORNAMENTS AND MISCELLANEOUS OBJECTS

881—SILVER MINIATURE ARMCHAIR AND SIDE-CHAIR

Armchair and side-chair in repoussé and chiseled silver. Open, scrollwork backs.

882—SILVER MINIATURE FURNITURE

Consisting of a settee, one armchair and two side-chairs in repoussé silver of minute flower-garland and scroll design.

883—SILVER MINIATURE SPINET

Spinet in the Louis Seize Style in repoussé silver, enriched with nude figures in landscapes.

884—SILVER MINIATURE CENTER-TABLE

In repoussé silver shaped top, decorated with a pastoral and garland of flowers.

885—MINIATURE SILVER VASE

Heart-shaped body, with short neck and spreading lip, on thin baluster stem. Covered with repoussé decorations.

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886—MINIATURE SWEETMEAT BASKET

Boat-shaped basket, with scrolled and fitted rim. Covered with conventional flower and scroll ornamentation.

7.- 887—SILVER MINIATURE CHARIOT

Louis Quinze Chariot, with two horses and a coachman. The body of the coach covered with figures and scrolls in repoussé.

888—SILVER MINIATURE GARNITURE

Consisting of a table, two armchairs and four side-chairs. Ornamented with flower bouquets in repoussé silver.

889—MINIATURE TRIPOD TABLE

5.- Top decorated with figures in garden, in repoussé work.

890—SILVER MINIATURE SETTEE AND TWO ARMCHAIRS

Consisting of a settee and two high-backed armchairs. Rich ornamentation in repoussé silver.

891—TWO SMALL SILVER BOXES

One oval, with loose slightly molded cover; the other oblong, with hinged cover.

892—SILVER MINIATURE SETTEE

Settee with high, open back of intricately interlaced scroll-work. Ornamented seat.

893—SILVER MINIATURE SWING

3.- Suspended from two tree-trunks. A winged cupid is seated on it, holding the ropes. The whole on an oblong molded base.

894—SILVER MINIATURE DRESSING TABLE

Oblong top with small semicircular protruding corners and scrolled and grooved legs.

895—SILVER MINIATURE WINDMILL

Charming model of an old Dutch windmill standing on a hill with a few figures around it. On square base.

896—MINIATURE GONDOLA

In repoussé silver of rich flower and scroll ornamentation in the Louis Quinze style with two figures.

897—SILVER MINIATURE SWEETMEAT BASKET

Oval, on four slender legs. The rim has a broad pierced border profusely ornamented with scrolls.

898—SILVER MINIATURE SLIPPER

High-heeled slipper in repoussé silver.

899—SILVER MINIATURE SEDAN CHAIR

Charming model of an Eighteenth Century Sedan chair with repoussé ornamentation of floral and scroll design.

900—SILVER GILDED MINIATURE STATE CHARIOT

A model of a state chariot of the English Royal House. The coach is richly gilded and profusely ornamented.

901—TWO SILVER MINIATURE WATERING-POTS

Rich ornamentation of repoussé, scroll and leaf design.

902—SILVER MINIATURE WRITING DESK

Oblong, on slender incurved legs and ornamented with nude figures in landscape.

903—PAIR OF SILVER MINIATURE WORKING TABLES

Oblong on slender cabriole legs with leaf-scrolled knees and claw-feet. Richly ornamented with figures.

904—SILVER MINIATURE TEA AND COFFEE SET

Consisting of teapot, coffee-pot, milk-jug and sugar-bowl on oval silver-tray of different workmanship.

905—TWO SILVER BOXES, BROOCH AND SPOON

906—SILVER SUGAR SPOON

Large shovel-shaped bowl, ornamented with a peasant scene in the manner of Ostade.

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3.- 907—SILVER MINIATURE PLATTER

Oval, with deep cavetto and large gadrooned and serpentine rim.

908—TWO SILVER MINIATURE CHARIOTS

One shell-shaped and the other boat-shaped.

4.- 909—SILVER MINIATURE NEF

Two pennants, one foresail and a man at the wheel. Ornamented in flower scroll design.

910—SILVER MINIATURE GONDOLA

The model of a Venetian gondola, narrowly built, with a small cabin.

3.- 911—SILVER LADY'S CIGARETTE CASE

Oblong; flat with rounded edges and hinged lid.

5.- 912—SILVER MINIATURE TABLE

Oblong, slightly incurved sides and boldly rounded corners on cabriole legs.

913—SILVER MINIATURE BASKET

Quadrangular on four animalistic legs with mascaron knees.

914—SILVER TABLE BELL

The figure of a woman with narrow bodice and wide, long skirts.

2.- 915—SILVER ROCKING GARDEN SEAT

A semicircular structure with a bench at each end and a table in the middle.

916—SILVER BEAKER

Figure of woman with wide, long skirts which form the greater cup. Small cup suspended between the woman's arms. Decorated in repoussé design.

917—GREEN JADE PARASOL HANDLE AND SILVER BOX

9.- Oval tapering handle, spiraled with cut rock crystal. Small circular box with screw top, engraved with double eagle.

918—ENAMELED SILVER GILDED SNUFF BOX *Louis XVI Style*

10.- Oblong, with hinged cover and canted corners. Enriched with deep blue latticed panel and oval medallion. Beribboned reed molded border.

Length, 3 $\frac{3}{8}$ inches.

919—RUSSIAN ENAMELED SILVER BOWL LADLE AND EGG-CUP

10.- Enriched in colors with panels of scrollings and flowers.

920—VIEUX PARIS PORCELAIN CENSER *Directoire Period*

10.- Bowl-shaped, with dome cover surmounted by a gilded sphinx. Glazed rose-du-Barry *scmé* with gilded blossoms. Mounted in *cuivre doré* with open collar and claw feet.

Height, 8 inches.

921—OLD ENGLISH CUT-GLASS COVERED BOWL

19.- Bowl cut with medallions, the rim with pineapple motives. Dome cover similarly enriched.

Height, 12 $\frac{7}{8}$ inches.

922—CUT CRYSTAL GLASS BOWL

20.- Low bowl, with broad roll-over rim; enriched with sprays of flowers.

Diameter, 13 $\frac{3}{4}$ inches.

923—RUSSIAN VERNIS MARTIN BOX

8.- Oblong; with hinged cover enriched with subject, "Russians Driving Three-horsed Droshky."

Length, 5 $\frac{3}{4}$ inches.

924—BRONZE MISSION BELL *Dated 1550*

5.- Enriched with band of classic figures, cupidon handle and inscription.

Height, 5 $\frac{1}{2}$ inches.

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925—CUT CRYSTAL GLASS VASE

10.— Trumpet-shape; intaglio-cut with scrollings of flowers.

Height, 8 inches.

926—TOOLED BROWN LEATHER BOX

French, Seventeenth Century Style

3.— In the form of a tome; with gilded scrollings and "Royal Coat of Arms."

Length, 10½ inches.

927—CAMEO-CUT COLORED GLASS VASE

5.— Oviform, of oval section: enriched in deep amber and green with cameo-cut spray of poppies.

Height, 4⅞ inches.

928—NIELLO VIENNESE SILVER BOX

Eighteenth Century

16.— Lobed oval: with hinged cover, enriched with subject "Bacchus and Ariadne": the sides with personages in landscapes.

Length, 3¼ inches.

929—GILDED SILVER DOUBLE BOX

French, Eighteenth Century

16.— Serolled oblong: with double hinged cover set with two *en camaïeu* miniatures of cupids. The foot also hinged, forming another compartment, enriched with chased medallion of bird and cornucopias: the sides with scrollings.

Length, 3¾ inches.

930—GOLD-MOUNTED AMETHYSTINE GLASS BONBONNIÈRE

5.— Shell-shaped, very finely cut and mounted small hinged rims.

Length, 2 inches.

931—GILDED SILVER-MOUNTED PORCELAIN BOX

Louis XVI Style

5.— Domed oval: with hinged cover and sides, painted in reserve with medallions of cupids; on canary-yellow grounds.

Length, 3⅝ inches.

932—TWO GRECO-ROMAN GLASS VASES

18.— Slightly varying bottle-shapes, displaying fine green iridescence.

Heights, 6½ and 4½ inches.

933—TANAGRA FIGURINE

Grecian, Second Century B.C.

12. — 50 "Leda and the Swan." Graceful, lightly robed seated figure with the swan supported on her left knee. Traces of polychrome remain. (Base restored.)

Height, $5\frac{3}{4}$ inches.

934—TANAGRA FIGURINE

Grecian, Second Century B.C.

10. — Seated draped figure of a vestal, her right arm resting on an oil jar beside her. Traces of polychrome remain. (Base restored.)

Height, $6\frac{1}{2}$ inches.

935—JEWELED GILDED SILVER FIGURINE

Renaissance Style

2. — St. Michael: standing on a jeweled dome, wearing armor: his lance thrust into the dragon's jaws.

Height, $3\frac{1}{2}$ inches.

936—GILDED CHATELAINE AND NIELLO SCISSORS

13. — Chatelaine with cartouche set with enamel medallion of cupidons: pendent medallions and chain. Long scissors with arabesque scrollings.

937—Two POCKET COMPASSES AND SUNDIALS

French, Eighteenth Century

8. — Lozenge-shaped silver dial and folding set in front with compass. Octagonal *cuivre doré* dial, enriched with scrollings and set in center with dial: folding arm and numbered annular ring at back.

938—OLD SWISS ADAM AND EVE SILVER WATCH

17. — 50 Porcelain face, set with four dials at quarters, at crown for days of month, at left with serpent moving round figures of Adam and Eve for days of week, hour dial at foot and compass at right.

939—SILVER MECHANICAL REPEATING WATCH *By Breguet et Fils*

27. — 50 Open face, with annular porcelain dial for hours: flanked by two warriors in duo-gold, who stand and strike bells at each repeat.

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940—^oTWO FRAMED OVAL IVORY MINIATURES

French, Early Nineteenth Century

18.— (A) Bust of an elderly man, wearing black stock and coat. Gold locket frame.

(B) Bust of a youngish man, attired in red vest and blue-black coat. Gold brooch frame.

Heights, 3¼ and 2¼ inches.

941—GILDED SILVER-MOUNTED ROCK CRYSTAL CROSS

Renaissance Style

12.— Cross, with semicircular section: mounted with back and lobed terminating plaques set with amethyst crystal cabochons.

Height, 5½ inches.

942—ENAMELED SILVER VASE

6.— Oviform, enriched in brilliant colors with scrolled panels occupied by figures symbolic of the four seasons.

Height, 4⅝ inches.

943—GILDED SILVER MAGNIFYING GLASS

Louis XVI Style

8.— Circular, with scrolled rim and festooned tapering handle terminating in small ring.

Length, 5¾ inches.

944—TWO FRAMED OVAL IVORY MINIATURES

French, Eighteenth Century

30.— (A) Bust length of a young girl; wearing Pompadour hair, lace cap and green dress. In jeweled open frame.

(B) Locket with head of Court Belle on one side and of two on other. All wear quaint Eighteenth Century costume. Blue enameled gold frame set with pearls at edge.

Heights, 3¼ and 1⅜ inches

945—TWO IVORY MINIATURES

French, Eighteenth Century

10.— (A) Oval: bust of young girl, attired in crimson velvet dress, ermine mantle and pearls in her curling gray hair. *Cuivre doré* frame.

(B) Circular; half length of beautiful girl seated in landscape; wearing long curling blond hair and crimson dress with lawn sleeves. Ivory curled old leather box for same.

Heights, 3¼ and 3 inches.

946—FRAMED OVAL IVORY MINIATURE

American, Eighteenth Century

8.—“George Washington.” Bust length, costumed in lawn jabot, brown vest and rich blue coat, light blue background. *Cuirre doré* frame.

Height, $3\frac{3}{4}$ inches.

947—FRAMED CIRCULAR IVORY MINIATURE

French, Eighteenth Century

8.—“Docteur Moreau.” Bust of an elderly man of keen intellect; attired in lace jabot and fur-trimmed lavender coat.

Height, $3\frac{3}{8}$ inches.

948—FRAMED CIRCULAR IVORY MINIATURE

After Holbein

5.—“Katherine of Aragon.” Half length seated, wearing typical black velvet headgear and dress trimmed with fur. She holds a crimson missal in her left hand. Signed: C.S.

Diameter, $3\frac{5}{8}$ inches.

949—THREE FRAMED OLD IVORY MINIATURES

12.—(A) Oblong, in locket frame; depicting bust length of an elderly man wearing a blue coat.

(B) Oval; bust length of a young man in military attire.

(C) Oval; head of a poet attired in long curling wig and crimson mantle.

Height, $2\frac{1}{4}$, 2 inches and 1 inch.

950—TWO FRAMED ENAMEL MINIATURES

By Siluy

18.—“Napoleon and Josephine.” Bust lengths, wearing court costumes. Silver-gilded round frames.

Diameter, 3 inches.

951—FRAMED OVAL IVORY MINIATURE

By Mabella

5.—Bust length of a pretty woman; wearing roses in her hair and at breast.

Height, $2\frac{7}{8}$ inches.

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952—KYLIN AND WINE EWER

2.- Kylin seated. Crackled bluish-gray glaze with areas of olive-green and *sang-de-bœuf*. The ewer slender pear-shape. Conventional flower design in blue and white.

Height, 7 inches.

953—COVERED WINE EWER

Corean

2.- Large, round, squat body, pierced loop handle. Celadon glaze, covered with conventional blossoms in relief.

Height, 5 inches.

954—ONE PORCELAIN AND TWO FAIENCE CREAM JUGS

Various shapes and styles of decoration.

955—TWO PLATES

6.- One with shaped rim, scrolled in slight relief in blue. The other decorated brown-red, with formal flower design.

Diameters, $8\frac{3}{4}$ and 9 inches.

956—VEILLEUSE IN POLYCHROME FAIENCE

Spanish

In three parts. Decorated in polychrome colors with sprays of flowers, leaves and a cardinal's coat of arms.

Height, 11 inches.

957—HISPANO-MORESQUE PLAQUE

Sixteenth Century

5.- Ovoidal cavetto and flaring rim. The decoration consists of primitive striped motives within semicircular reserves in a beautiful copper red with "reflets métalliques." (Glaze damaged.)

Diameter, 13 inches.

958—TWO SMALL SÈVRES PORCELAIN PLATES AND MILK JUG

French

9.- Plates having shallow cavetto and fluted rim in flower petal shape. The milk jug ovoidal, with large, flaring spout and high loop-handle. (Gilt ornamentation cracked.)

959—SÈVRES PORCELAIN COFFEE-POT

French

Large, ovoidal body on low spreading foot, with Napoleon's crowned monogram in gold.

Height, $9\frac{1}{2}$ inches.

960—FOUR LEEDS WARE COASTERS

English

2.— With pearl-molded and pierced, straight rims. Creamy white pottery.

Diameter, 3¾ inches.

961—LEEDS WARE JARDINIÈRE WITH COVER

English

7.— Oval, basket-shaped, recurving elongated body with pierced trellis work border and two handles.

Length, 7 inches.

962—LEEDS WARE JARDINIÈRE

English

7.— Circular, bowl-shaped. Bottom slightly rounded. On three claw feet with mascaron knees.

Diameter, 7½ inches.

963—PAIR OF LEEDS WARE STRAWBERRY BOWLS

English

5.— Low, ovoidal bowls with pierced borders. Shallow plates with fluted pierced and pearl-rimmed borders. (One bowl cracked.)

Diameter, 8½ inches.

964—TWO LEEDS WARE TUREENS WITH COVERS

English

8.— Circular, expanding from a low molded base. Broad incurvate rim. Molded dome cover with fruit finial representing an apple delicately shaped.

Diameter, 9½ inches.

965—LEEDS WARE FRUIT COUPE AND OVAL DISH

English

6.— Coupe broadly expanding from an oval, spreading foot, slightly decorated in relief. Dish with deep cavetto, border and handles similar to the above. (Cracked.)

Length of coupe, 11 inches; of dish, 10½ inches.

966—TWELVE LEEDS WARE FRUIT PLATES

English

20.— With narrow basketwork rims in relief and à-jour looped edge. Creamy white faience. (One cracked.)

Diameter, 8 inches.

967—LEEDS WARE DOLL'S DINNER SERVICE

English

50 7.— Consisting of thirty pieces of various sizes. All have scrolled rims in slight relief. On large square tray.

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968—FOUR LEEDS WARE LARGE PLATES

English

6.—Shallow cavetto, broad scrolled rim, enriched with basket and trellis work in relief.

Diameter, 11 inches.

969—FOUR OVAL LEEDS WARE FAIENCE PLATTERS

English

7.—With scrolled, shaped marly ornamented with basket and trellis work in relief. (Two imperfect.)

Lengths, 14 and 22 inches.

970—TWO CHINESE POTTERY TEAPOTS

17.50—Tapering hexagonal, with short, curved spouts and scrolled and pierced handles. (One imperfect.)

Height, 7½ inches.

971—LEEDS WARE LARGE FAIENCE INKSTAND

English

1—Oblong, with molded base and cornice. Frieze enriched with flower scroll ornamentation in relief.

Width, 15½ inches; depth, 12 inches.

972—^{Two}~~THREE~~ LEEDS WARE LARGE FRUIT DISHES

English

9.—Gracefully expanding from a low, slightly spreading foot. Creamy white pottery, crackled glaze.

Width, 13 inches.

973—TWO WEDGWOOD SMALL BASKETS AND STANDS

3.—Oval, decorated in relief to represent canework. (One basket cracked.)

974—WEDGWOOD SAUCE-BOAT AND COVER

English

6.—Oval, recurving from a low molded foot. The body enriched with leaf ornamentation in relief. Dome cover with fruit finial.

Length, 5½ inches.

975—WEDGWOOD CRUET

English

17.50—Circular, on three low, broad scroll feet. Pierced body in interlaced scroll and garland design. Containing three bottles and two casters.

Diameter, 6½ inches.

Fourth Session

976—WEDGWOOD CRUET

English

9.- Similar to the preceding. (Two stoppers missing and one piece of a different color.)

Diameter, 6½ inches.

977—SMALL BASKET WITH COVER

English

5.- Conical. Decoration in relief, simulating basket work. (Cover cracked.)

Diameter, 4½ inches.

978—FREEMASON'S GOBLET AND BOX

1.- Goblet of creamy white pottery, finely decorated in black with the different Freemason's emblems.

Height, 3½ inches.

Box octagonal shape. Decorated with flower and bird designs in green and yellow. Marseilles ware.

Width, 5 inches.

979—TWO OVAL PLATES

2.- One with pierced rim and slightly scrolled handles; the other with open border of interlaced ribbon design.

980—NINE CUPS AND SAUCERS IN BLUE AND WHITE PORCELAIN

English

4.- Of similar shape and size, but different decoration.

981—LOWESTOFT PITCHER WITH COVER

7.50 7.- Pear-shaped body, on low, spreading foot. Decorated with finely penciled flower festoons in delicate colors. Beneath the spout a coat of arms.

Height, 8½ inches.

982—PITCHER AND TOBY JUG

English

10.- Pitcher, a bearded man's head. Decorated in brown and blue. Jug, a man taking a pinch of snuff. Decorated in colors.

Height, 9½ and 6 inches.

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983—LAMBETH POTTERY GRÈS BOTTLE *English*

3.- Elliptical, with strongly tapering neck and narrow mouth. Light brown coloring, fluctuating to a mottled brown of deeper tone. Signed: Doulton & Watts.

Height, 9 inches.

984—ONE ROUND AND TWO OVAL DISHES *English*

Two have ornamentation of floral design in relief. Two have narrow shaped rims with basketwork pattern in relief.

985—TWELVE PLATES

7.50- Ovoidal cavetto; scrolled rim with flower decorations in relief. Molded edge. (Chipped.)

Diameter, 9½ inches.

986—EIGHT PORCELAIN PLATES

3.- Small shallow cavetto; broad shaped, flaring rim with scrolled edge in relief. Transparent white porcelain.

Diameter, 9½ inches.

987—JARDINIÈRE

English

3.- Boat-shaped, on short molded base. Two mask handles. Flower and leaf decoration in relief.

Width, 11½ inches.

988—THREE SMALL OVAL FAIENCE PLATTERS

English

4.- Creamy-white pottery. Ornamented with floral decorations "ton sur ton" in relief.

Length, 12 inches.

989—DEEP, WHITE FAIENCE DISH

— *Out*
Deep cavetto, gently upcurved in the center. Molded and fluted rim.

Diameter, 12 inches.

990—FAIENCE LANTERN AND MINIATURE SLIPPER

French

2.- Lantern of medieval shape. Decorated with flowers and figures in polychrome colors. Slipper decorated in blue, green, red and yellow.

Fourth Session

991—FAIENCE TWIN COASTER AND CACHE-POT *French*
Two joined coasters with a high straight rim molded at top.
Decorated in blue. Cache-pot cylindrical with scrolled handles.

992—FAIENCE WATER HEATER IN TWO PARTS *French*
Cylindrical, with polychrome decoration of large and small
flowers.

Height, 8 inches; diameter, 5¼ inches.

993—FAIENCE FLOWER HOLDER *French*
In the shape of a Louis Quatorze commode. Decorated in yellow.
(Restored.)

Height, 5 inches; width, 8 inches.

994—FAIENCE PILGRIM BOTTLE *French*
Oyster shell design, decorated with a mill, a landscape, and a
harlequin.

995—PAIR OF FAIENCE HANGING LAMPS *French*
White faience, decorated in polychrome colors with sprays of
flowers, finely penciled. (Slight imperfections.)

996—TWO FAIENCE PLATES *French*
One ovoidal, decorated in blue and aubergine, on a white ground.
The other octagonal, of thick heavy pottery. Shallow cavetto,
with flower basket center decoration.

Diameters, 9 and 10 inches.

997—FAIENCÈ PITCHER
Bulbous, with floral ornamentation, in blue on a white ground.
Height, 8 inches.

998—SET OF FIVE FAIENCE DISHES *French*
Shallow cavetto. Center with bouquets. The rim with floral-
scroll decorations. (One plate chipped.)

Diameter, 9½ inches.

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999—BARBER'S FAIENCE SHAVING DISH *French*

2.- { With deep ovoidal cavetto. The center with burlesque portrait of a man shaving himself. Decorated in polychrome colors on white ground. (Cracked.)

Width, 11 inches.

1000—FAIENCE STATUETTE OF A DOG *French*

{ A bulldog in seated pose. Painted in naturalistic colors.

Height, 12 inches.

1001—TWO FAIENCE COUPES AND DISH *French*

2.- { One coupe, in the form of a dolphin on a rectilinear base, floral decoration. The other, low form, pierced, and with decoration of rabbit. The dish oval, with scalloped rim and signed: J. Tortat Blois.

1002—DEEP POLYCHROME FAIENCE DISH *French*

{ Oval, decorated with flowers and leafage, in blue, yellow, green and aubergine.

Width, 13 inches.

1003—BARBER'S FAIENCE SHAVING DISH *French*

4.- { Decorated in blue and white, with a spray of flowers in the center.

Width, 12 inches.

1004—LARGE FAIENCE PLAQUE *French*

{ Ovoidal cavetto, broad foot and upturned rim. The center decorated with a flying bird amidst foliage. Border in blue and polychrome on a white ground.

Diameter, 14 inches.

1005—PAIR OF MARSEILLES MINIATURE SLIPPERS *French*

3.- { Pointed tips and high heels. Creamy-white faience painted with pastoral scenes in polychrome.

1006—TWO MOUSTIERS FLOWER HOLDERS *French*

{ Semicircular; one decorated in blue and white, the other in polychrome. (Chipped.)

Height, 8 inches; diameter, 8½ inches.

Fourth Session

1007—MOUSTIERS SOUP TUREEN AND COVER

French

5.- Heavy, lobed body on small scrolled foot. Rich ornamentation of birds and flowers in polychrome. (Bowl cracked.)

Diameter, 11 inches.

1008—MOUSTIERS OVAL FAIENCE DISH

French

5.- High, curved rim and lip. Minute decorations of birds, flowers and harlequinades. in green and yellow.

Width, 12½ inches.

1009—MOUSTIERS LARGE FAIENCE PITCHER

French

13.- Ovoidal, with quaint decoration of animals, landscapes, trees and figures, in blue on a white ground.

Height, 16½ inches.

1010—MOUSTIERS LARGE POLYCHROME SOUP TUREEN WITH COVER

French

3.- Oval; finely penciled flower and bird decorations in a soft green; figures of fishes and leopards in naturalistic colors.

Width, 15½ inches.

1011—ROUEN PITCHER

French

7.- Cylindrical. Decorations of scrolls and mascarons, in blue, red and white. Marked N. H. E. at bottom.

Height, 6 inches; diameter, 3¾ inches.

1012—ROUEN HOLDER IN BLUE AND WHITE FAIENCE

French

3.- High, fluted body and gracefully-spreading lip. Finely penciled decoration of classic design in blue.

Height, 6 inches; width, 9 inches.

1013—THREE ROUEN JARDINIÈRES

French

6.- Semicircular; richly decorated with sprays of flowers in polychrome. (Imperfect.)

Heights, 4 and 5 inches; widths, 8 and 9 inches.

1014—ROUEN JARDINIÈRE

French

2.- Oval. Decoration in blue, white and aubergine, of flowers, landscapes and figures under Chinese influence.

Diameter, 8 inches.

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1015—ROUEN JAR WITH COVER *French*

2.- Cylindrical. Blue and red Renaissance ornamentation.

Height, 9 inches; diameter, 6 inches

1016—TWO ROUEN FAIENCE PLATES *French*

12.- { Shallow cavetto; wide, flaring marly. Decorated with roses and buds. (Rims slightly chipped.)

Diameter, 9 inches.

1017—ROUEN LARGE INKSTAND *French*

Oblong. Scrolled pediment at the back, flanked by two cylindrical candle holders. Decorated with sprays of flowers in polychrome.

Width, 11 inches.

1018—ROUEN PITCHER *French*

2.- Helmet-shaped body. Mascaron head under wide spout. Rich classic ornamentation in blue.

Height, 11 inches.

1019—ROUEN SOUP TUREEN AND COVER *French*

2.- { Bulbous lobed oval body, with mascaron handles. Cover lobed, with boar's head as a terminal. Profuse ornamentation in blue. (Tureen cracked.)

Diameter, 12 inches.

1020—ROUEN JUG AND COVER *French*

In the shape of a seated, grotesque monkey, wearing a feathered hat and holding a cup. Decorated in blue and polychrome.

Height, 12 inches.

1021—BARBER'S ROUEN SHAVING DISH *French*

2.- { Deep cavetto. Scrolled and molded, flaring rim. Decorated with sprays of flowers in polychrome.

Width, 13 inches.

1022—ROUEN LARGE POLYCHROME PLATE *French*

Coarse grayish-white pottery with crackled glaze. Rich decoration of flowers and butterflies in polychrome.

Diameter, 13 inches.

1023—POLYCHROME FAIENCE COUPE AND MUG

Signed: Ulysse, Blois. French

7.- The coupe, squat bowl shaped. Profuse decoration of scrolls, flowers, birds and crests in colors. The mug, cylindrical, decorated with medallion of Anne of Bretagne.

1024—MINIATURE FAIENCE COMMUNE

By Galle, Nancy

3.- The model of a Louis Quinze commode with "bombe" front and sides, scrolled feet and apron. Rich floral landscape, and bird ornamentation in red, gold, and black. (One corner chipped.)

Height, 5½ inches; width, 8½ inches.

1025—TRAP IN POLYCHROME FAIENCE

Signed: E. Galle, Nancy

Oblong, one side forming the front of a drawer, the other with lattice, behind which is the disconsolate figure of Amor, with the inscription "Le Chasseur pris au piège."

1026—LARGE POLYCHROME PLATTER

Signed: Ulysse, Blois. French

4.- An elongated oyster shell on three short leaf-scroll feet. Decorated with a crested dragon and floral scrollings in white, on a dark-blue ground.

1027—PAIR OF LARGE FAIENCE LIONS

By Galle of Nancy; French

18.- Lions Rampant on large oval bases, supporting heraldic ornaments. In aubergine, yellow, blue and other colors.

Height, 16 inches.

1028—DELFT STATUETTE OF A HORSE

Dutch

T.- The figure of a trotting saddle horse. Decorated in blue. (One leg restored.)

Height, 7 inches.

1029—BLUE AND WHITE DELFT FAIENCE PERFUME SPRINKLER AND
COUPE *Dutch*

Sprinkler, barrel-shaped, with floral decoration. Coupe elliptical and gadrooned; decorated with conventional flower design.

Height of sprinkler, 6 inches; width of coupe, 8 inches.

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1030—BLUE DELFT FAIENCE MINIATURE WARDROBE *Dutch*

2.- Wardrobe of Baroque model. Decorated with figures in landscapes and flowers, in different shades of blue on a clear white ground. Signed: A.P.—Adriaen Pynacker.

Height, $8\frac{1}{2}$ inches.

1031—DELFT FAIENCE DISH *Dutch, Seventeenth Century*

2.- Irregular shape. Cavetto enriched with peacock standing on rock amidst flower bushes. The rim with symmetrical designs, flowers and herons within reserves. Signed with a monogram A.K.—Albrecht de Keyser. Interesting early piece.

1032—BLUE AND WHITE DELFT FAIENCE COUPE *Dutch*

Flat, round top with narrow, corded rim, on low, molded spreading foot. The center medallion depicts lioness and rocks. Signed: L.E.—for Lambertus van Eenhoorn.

Diameter, $10\frac{1}{2}$ inches.

1033—DELFT FAIENCE GARNITURE OF FIVE PIECES

Dutch, Eighteenth Century

27.- Three baluster-shaped vases with covers and two beakers. Ornamented with rich scrollwork in relief enclosing abundant flower bouquets in blue on white. (Restored.)

Height of covered vases, $13\frac{1}{2}$ inches; of beakers, 9 inches.

1034—FOUR MAJOLICA CUPS *Sold with 1037-8* *Italian*

Slender, inverted bell-shape, decorated with Arcadian landscapes in a rich variety of colors.

Height, 3 inches.

1035—ITALIAN FAIENCE MENU STAND AND SMALL DISH *Florence*

— In the form of escutcheons, with rich scrolling in relief, enriched with masks, eagles and French lilies. The dish on four short legs.

1036—ITALIAN FAIENCE PITCHER

Squat helmet-shape, on low oval, molded base. Decorated in delicate colors with leaves and flowers.

Height, $4\frac{1}{2}$ inches.

1037—PAIR OF ITALIAN FAIENCE COUPES

15.- Flat, circular dish with molded edge. Decoration of figures in landscapes in many colors.

Diameter, 6½ inches.

1038—PAIR OF ITALIAN FAIENCE COUPES

Similar to the preceding.

Diameter, 6½ inches.

1039—THREE SAUCERS AND POT

2.- Deep saucers depicting the "Madonna and Child" in colors.

— Pot with bulbous body, decorated with gilt fleurs-de-lis on blue ground.

1040—PITCHER AND BOTTLE

2.- The pitcher represents "Europa and the Bull." Italian polychrome faience. The bottle in the shape of a crocodile.

1041—FAIENCE PILGRIM BOTTLE AND PITCHER

Italian

Bottle on oblong pedestal base, short neck and molded foot.

2.- Decorated with coat of arms in colors and the Cross and Holy Inscription. The pitcher has globular gadrooned body on spreading foot. Decorated with landscapes, flowers and figure.

Heights, 7½ and 8 inches.

1042—ITALIAN FAIENCE PLAQUE

3.- Ovoidal. Representing four warriors, a castle, and in the distance mountains. Rich colorings.

Diameter, 11½ inches.

1043—FAIENCE JAR

Italian

15.- Oviform. Decoration of French lilies in yellow on a hard deep-blue ground.

Height, 12½ inches.

1044—ITALIAN FAIENCE PLAQUE

Pesaro

5.- Ovoidal. Decorated in polychrome with mythological figures in landscape.

Diameter, 12 inches

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1045—ITALIAN FAIENCE PLAQUE

4.- Four border reserves picturing the elements. In the center medallion a crowned escutcheon with a lion rampant.

Diameter, 14½ inches.

1046—MAJOLICA POTICHE WITH COVER

20
12.- Ovoid. Two large mascarons on the sides, women's masks and heavy festoons of fruit in relief.

Height, 17½ inches.

1047—ROOKWOOD BEAKER AND DEEP BOWL

2.- Cylindrical beaker, of shaded brown glaze, decorated with dragon. Bowl, low form, decorated with floral design and butterfly.

Height of beaker, 6 inches; diameter of bowl, 5½ inches.

1048—ROOKWOOD BOTTLE AND PITCHER

4.- The former ovoid, with high shoulder, short, narrow neck. Shaded brown glaze. With insect in relief. The latter pear-shaped. Rich brown glaze. Decorated with owl on branch.

1049—TWO ROOKWOOD VASES

4.- One ovoid. Dragon decoration on a brown ground. The other larger, with ovoid body contracting into a trumpet-shaped neck. Shaded brown glaze, with penciled floral decoration.

Heights, 4¾ and 7¾ inches.

1050—ROOKWOOD PITCHER

3.- Large, bulbous body. Deep brown glaze, decorated with medallions suspended from chains in slight relief.

Height, 8 inches.

1051—ROOKWOOD VASE

3.- Bottle-shaped. Light golden brown glaze with darker areas. Decorated with fish.

Height, 13 inches

1052—VERY LARGE ROOKWOOD JUG

15.- Circular, tapering body. Rich deep chestnut brown glaze with areas of lighter tone. Raised decoration of tiger-lilies.

Height, 16½ inches.

1053—SMALL BOTTLE AND WEATHER GLASS

2.- Bottle, pear-shaped, painted with two white doves and a heart within twisted spray of flowers. Weather glass clear white, palm-leaf shape, decorated with diagonal milk-white stripes in relief.

1054—VENETIAN GLASS BOTTLE

2.- Similar to the preceding. Slight variance in details.

Height, 5 inches.

1055—THREE GLASS BOTTLES

6.- In the shape of fantastic animals. The legs are folded toward the center and form the supports. Clear white glass.

Height, 6½ inches.

1056—TWO CRYSTAL CLARET GLASSES

8.- Balustered stems and broad circular bases. Engraved with the crowned monogram of Napoleon I.

Height, 6½ inches.

1057—THREE COLORED VENETIAN GLASS BOTTLES

Cylindrical, with high rounding shoulder contracting into a small mouth. White, blue and brown glass.

Average height, 9 inches

1058—PAIR OF CUT CRYSTAL CANDLESTICKS

12.- Balustered stems on plain square bases. Star-shaped bobèches, with pear-shaped pendants. (Bases slightly chipped.)

Height, 10 inches

1059—PAIR OF GLASS CANDLESTICKS

2.- Large, fluted and molded bases, balustered stems with turn-work, straight tapering and molded socket. White glass. (One cracked.)

Height, 11 inches.

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1060—VENETIAN GLASS DECANTER

2. — Low, squat body with slender recurving neck. Decorated with various ornamentations in white.

Height, 9½ inches.

1061—VENETIAN GLASS BOTTLE

Seventeenth Century

3. — Flattened oviform, with pointed base and tapering neck. Thin yellowish glass, with interior areas of iridescence.

Height, 9 inches.

1062—TWO VENETIAN SCONCES

10. — Shield-shaped, fitted with mirrors. Each with two recurving brackets in clear white glass. (One candle socket broken.)

Depth, 10½ inches.

1063—THREE FANS

French

15. — Painted with pastoral scenes, portraits and flower designs in bright, rich colors.

1064—TWO FANS

7. — The first painted with mythological scene in rich colors. The second painted with Oriental scene and a castle, in gardens. Rich coloring.

1065—TWO FANS

8. — Blades and guards in ivory, pierced and richly carved and gilded designs of flowers and figures.

1066—FOUR FANS

8. — Various sizes. Painted with garden scenes, allegorical subjects and pastorals in many colors.

1067—FOUR FANS

4. — Shaped blades and guards, pierced, carved and gilded. Painted with garden scenes, pastorals and floral ornamentation.

1068—Two FANS

3.- Brown wooden blades and guards. Painted with war and garden scenes in many colors.

1069—VIOLIN

German, Late Nineteenth Century

17.5.- In good condition. No bow. With wooden case.

1070—VIOLIN

German, Late Nineteenth Century

12.- In good condition. No bow. In wooden case.

1071—THREE REPOUSSÉ BRASS COFFEE-POTS

2.- Expanding body, variously enriched with scrollings; two with wood baluster handles, the other with scrolled loop-handles.

1072—RUSSIAN BRASS SAMOVAR AND TRAY

12.- Bowl-shaped samovar with S-flue and lifting side handle. Long horseshoe-shaped tray.

Height of samovar, 16 inches; length, 14 inches.

1073—TWO BRASS WINE PITCHERS

3.- Pear-shaped; with dome covers and loop-handle.

1074—TWO SYRIAN BRASS INCENSE BURNERS *Seventeenth Century*

3.- Pierced globular body hinged about center. Vase terminals. Supported on baluster shaft and circular trays.

Heights, 12¼ and 19½ inches.

1075—TWO ASIA MINOR SCARFS

Seventeenth Century

س.- Embroidered with colored silks and gold threads.

1076—THREE ASIA MINOR SCARFS

Seventeenth Century

2.- Colored silk embroidery of birds and palmettes.

1077—THREE ASIA MINOR SCARFS

Seventeenth Century

6.- With embroidered designs of medallions, flowers and pear pattern in colored silks and gold and silver threads.

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1078—ASIA MINOR LONG SCARF *Seventeenth Century*

8.- Birds, vases and palmettes, embroidered.

1079—ASIA MINOR COVER *Seventeenth Century*

10.- Tulips, vases, animals and birds embroidered in brilliantly colored silks. Antique lace edging.
Length, 50 inches; width, 46 inches.

1080—ASIA MINOR LINEN COVER *Seventeenth Century*

7.- All-over arch and floral designs in low-toned floss silks.
2 feet 8 inches square.

1081—ASIA MINOR SCARF *Seventeenth Century*

2.- The ends with embroidered pattern of carnations within circles of blossoms in red, blue, green and white.

1082—TWO ASIA MINOR WHITE LINEN COVERS

35.- *Seventeenth Century*
With embroidered pattern of sprays of flowers, fruit and bird in brilliantly colored floss silks.
Length, 6 feet 10 inches; width, 4 feet 10 inches.

1083—EMBROIDERED SCREEN PATTERN *Eighteenth Century*

4.- Pale pink satin with pastoral scene and bouquet of flowers.

1084—LINEN COVER *Seventeenth Century*

16.- With hand-run filet center and lace trimmed and fringed edge.
Length, 6 feet; width, 4 feet 4 inches.

1085—OLD ITALIAN YELLOW SILK COVER

20.- With an all-over dot and flower pattern embroidered on a loose net ground.
Length, 4 feet 6 inches; width, 3 feet 8 inches.

1086—TWO CHINESE RED SATIN PANELS *Ch'ien-lung Period*

8.- With embroidered designs of conventional lotus and bats.
Length, 5 feet; width, 1 foot 6 inches.

1087—ASIA MINOR LINEN COVER

Seventeenth Century

10.—Lions, hounds and palmettes embroidered in red, green, blue and yellow floss silks. Lace band and edging.

Length, 3 feet 11 inches; width, 2 feet 5 inches.

1088—ASIA MINOR LINEN COVER

Seventeenth Century

12.—Lace bands divide three panels which sustain designs of a vase of flowers, birds and crowned lions, embroidered in brightly colored silks. Lace edge.

Length, 6 feet 4 inches; width, 3 feet 8 inches.

1089—ITALIAN LACE COVER

Seventeenth Century

20.—Colored lace border and center medallion.

Length, 8 feet 4 inches; width, 6 feet 8 inches.

1090—LACE PILLOW COVER

7.—The end with embroidery and lace edging.

1091—PERSIAN RED SILK COVER

Circular, with floral embroidery in gold threads.

Diameter, 4 feet 2 inches.

1092—JAPANESE BLUE SILK COVER

3.—With embroidered design of an owl and butterflies in colored silks and flowers in gold threads.

Diameter, 3 feet.

1093—PERSIAN LINEN COVER

13.—Embroidered leaf and scroll pattern in gilt sequins and colored threads.

Length, 4 feet 6 inches; width, 3 feet.

1094—PERSIAN SALMON-PINK COVER

Seventeenth Century

5.—Heavily embroidered vases of star-shaped flowers, leaves and leafy scrolls in gold threads.

Length, 3 feet 8 inches; width, 2 feet 9 inches.

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1095—CHINESE HANGING

Ch'ien-lung Period

12.50 Salmon-pink with all-over embroidery of jardinières of flowers,
birds and scrollings. Height, 1 foot 11 inches; width, 6 feet 10 inches.

1096—FLORENTINE EMBROIDERED COVER

Seventeenth Century

12.50 The center with castle and landscape surrounded by flowers,
birds and leafy scrolls in stitched-down floss silks of low tones.
3 feet 6 inches square.

1097—FLORENTINE EMBROIDERED COVER

Seventeenth Century

7.00 With all-over pattern of flowers and vines in brilliantly colored
floss silks. 6 feet square.

1098—SCUTARI VELVET PANEL

Seventeenth Century

5.00 Old gold, with star center surrounded by conventional flowers.
Length, 3 feet 2 inches; width, 2 feet.

1099—TWO ITALIAN BROCADE COVERS

Eighteenth Century

25.00 All-over floral and scroll festoons in gold threads. Wide gold
galloon borders. Lined with red silk.
Lengths, 3 feet 10 inches; widths, 2 feet.

FIFTH SESSION

WEDNESDAY AFTERNOON, FEBRUARY 13, 1924

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1100 to 1347, inclusive

1100—TWO OLD FLEMISH CARVED IVORY RELIQUARIES

2. — Oval, truncated body, with subject, "Christ Disputing with the Doctors." Other, triptych; center with "Christ before the High Priest," wings occupied by figures of saints.

Heights, $4\frac{1}{4}$ and $3\frac{1}{4}$ inches.

1101—OLD FLEMISH CARVED IVORY RELIQUARY

30. — Standing figure of "St. Rosa de Lima"; wearing the robes of an abbess. The robes open and disclosing subject, "The Baptism of Our Lord." Angels at right bearing napery; at left, two spectators.

Height, $7\frac{1}{2}$ inches.

1102—OLD FLEMISH CARVED IVORY RELIQUARY

25. — Standing figure of St. Louis. His robes opening in front, disclosing scene, "The Crusaders."

Height, 6 inches.

1103—OLD FLEMISH CARVED IVORY PLAQUE

15. — Oblong, with subject, "St. Peter at Prayer," the cock crowing at left. Captioned.

Height, $4\frac{3}{4}$ inches.

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1104—TWO FLEMISH CARVED IVORY BOXES

Late Seventeenth Century

15.— One in the form of a hand, with silver-mounted hinged cover carved with mask. Other, "Alligator Head," with silver-mounted hinged cover.

Lengths, $3\frac{1}{2}$ and $3\frac{3}{4}$ inches.

1105—TWO JEWELED GILDED SILVER-MOUNTED IVORY BUSTS

Gothic Style

37.50.— Bishop and Abbess. Ivory head, with silver attire. On jeweled elongated molded octagonal base with leonic feet.

Heights, $5\frac{1}{4}$ inches.

1106—TWO SILVER GILDED AND IVORY BUSTS

Renaissance Style

25.— "Dante and Beatrice." Ivory heads, with gilded silver attire. On floral oval bases.

Heights, $4\frac{1}{2}$ and $3\frac{1}{2}$ inches.

1107—SILVER AND IVORY FIGURINE

Renaissance Style

12.50.— Standing figure of a burgher's wife marketing. Ivory head, the attire of parcel-gilded silver. On oblong base, with canted corners and serolled feet.

Height, $5\frac{3}{4}$ inches.

1108—FLEMISH CARVED IVORY COUPE

Gothic Style

35.— Oval, truncated body with molded foot. Enriched with arcaded figures of the Twelve Apostles. On molded foot.

Height, $6\frac{1}{2}$ inches.

1109—FLEMISH CARVED IVORY BOX, MOUNTED IN GILDED SILVER

Seventeenth Century

17.50.— Gadrooned round ivory body with molded silver collar; dome-cover, having floral terminal and foot.

Height, $5\frac{1}{2}$ inches.

1110—OLD FLEMISH CARVED IVORY TUSK

Curved short tusk, depicting boar-hunt; with hound terminal.

10.—

Length, $6\frac{1}{2}$ inches.

1111—CARVED IVORY FIGURINE, MOUNTED IN SILVERED BRONZE

By Sussé Frères, Paris

To. — Standing figure of a Vestal. The head and bust carved in ivory; mounted in a mantled voluminous robe. On oblong porphyry base. Leather case.

Height, 9½ inches.

1112—OLD FLEMISH CARVED IVORY GROUP

To. — THE MADONNA. Coroneted and standing, holding the Infant in her left arm, her ample mantle spread, sheltering numerous penitents kneeling at her feet. Mounted on jeweled silver oval base.

Height, 6½ inches.

1113—CARVED IVORY MEDALLION

French, Eighteenth Century

7.50 — Bust of "Scarroñ," the poet, wearing long curling wig and coat open at throat. Oval, framed.

Height, 6¼ inches.

1114—CARVED IVORY BUST

By P. Megin, Paris

55. — "Mary Magdalene." Head carved in ivory. Mounted in oxidized silvered bronze, with long hair, robe and plinth.

Height, 8½ inches.

1115—SPANISH CARVED IVORY FIGURINE

Seventeenth Century

20. — Reclining nude figure of the Infant Jesus, asleep. Slightly tinted.

Length, 10½ inches.

1116—OLD FLEMISH CARVED IVORY FIGURE

40. — Standing, voluminous robed figure of the "Virgin"; on gilded leaf-scrolled base.

Total height, 9½ inches.

1117—OLD FLEMISH CARVED IVORY FIGURE

7.70 — "St. Gregory." Standing figure in full bishop's robes, carrying a crozier. On molded base.

Height, 15 inches.

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1118—OLD FLEMISH CARVED IVORY GROUP

75.—“Equestrian Figure of Napoleon.” The emperor, in military attire, rides his famous charger Marengo. On black oblong base. Height, $15\frac{3}{4}$ inches.

1119—OLD FLEMISH CARVED IVORY RELIQUARY

Gothic Style

47.⁵⁰—“The Adoration of the Magi.” Arched oblong, with crocketed and pinnacled niche occupied by elaborately depicted subject. in repoussé silver case, having two doors and crucifix above. Height, $9\frac{3}{4}$ inches.

1120—ENAMELED GOLD AND IVORY RELIQUARY

Renaissance Style

250.—“The Flagellation.” Enameled and lapis-lazuli central arch occupied by the subject executed in enameled repoussé gold. Architectural ivory molded frame enriched with lapis-lazuli columns, jeweled scrolled appliques, surmounting vase and cherubs. On ball feet. Leather case. Height, $11\frac{1}{4}$ inches.

1121—INLAID MOTHER-OF-PEARL MANDOLIN

Spanish, Eighteenth Century

— The shaft and back inlaid with alternating bands of tortoise-shell and scrollings of mother-of-pearl. (Slightly defective.)

Length, $9\frac{3}{4}$ inches.

1122—FOUR CARVED AND GILDED FRAMES

Italian, Seventeenth Century

15.— Oblong; with curiously scrolled incurved borders.

Height, 10 inches.

1123—CARVED AND GILDED LECTERN

Italian, Seventeenth Century

5.— Lyre-serolled raising book-rest, pierced with leaf-serollings and monogram. On button feet.

Length, $12\frac{1}{2}$ inches.

1124—TWO LUSTERED CARVED AND GILDED WALL APPLIQUES

7.⁵⁰— Molded tapering back, paneled with mirrors: emitting two arched arms for electric candles. The crown and arms festooned with cut crystal lusters.

Height, $8\frac{3}{4}$ inches.

1125—MUSICAL BIRD IN CAGE *French, Eighteenth Century Style*

Domed open gilded wire cage, on fluted oblong base. Plumaged perched bird mechanically sings. Ring for suspension.

Height, 10¾ inches.

1126—EARLY AMERICAN SAMPLER 1818

Executed with series of letters and numerals on old-ivory linen. Signed, "E. Lawson, 1818." (Framed.)

Height, 9¾ inches; width, 7½ inches.

1127—RARE AMERICAN SAMPLER 1800

The left half worked with letters and animals; the right with the "Crucifixion," "Adam and Eve" and numerous animals and birds. Dated 1800; framed.

Height, 15 inches; width, 14¾ inches.

1128—RARE AMERICAN SAMPLER 1803

The upper portion worked with a medallion bearing date; flanked by quaint figures, jardinières and birds. Lower portion with series of letters and numerals. Framed.

Height, 15¼ inches; width, 12¾ inches.

1129—DECORATED LAQUÉ BOX *Venetian, Eighteenth Century*

Oblong, with hinged cover. Enriched Chinoiserie panels of landscapes with figures, flowers and birds. Black latticed borders. (Needs restoration.)

Length, 16¾ inches.

1130—REPOUSSÉ BRASS LAVABO *Venetian, Sixteenth Century*

Circular; with spirally fluted cavetto and medallion, occupied by subject, "The Annunciation." Surrounded by a border having lengthy inscription.

Diameter, 16 inches.

1131—TWO PORCELAIN AND CUIVRE DORÉ CANDELABRA

Saxe Style

Green parrot, perched amid a boscage of porcelain flowers and two leaf-scrrolled arms fitted with electric candles. On chiseled and scrrolled *cuivre doré* base.

Height, 12½ inches.

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1132—TWO DECORATED PORCELAIN CANDLESTICKS

Saxe Style

10.— Figures of cupidons standing on floral serolled bases, holding in their arms cornueopias for candles.

Height, $9\frac{1}{4}$ inches.

1133—CUIVRE DORÉ PROCESSIONAL CROSS

Rhenish, Fifteenth Century

25.— Finely floriated cross, with central plaquette engraved with symbolic figure of "The Lamb" on one side and a "Saint" on the other. The arms chased with broad leafage and flowers. (Staff does not exist.)

Height, $22\frac{1}{4}$ inches.

1134—CUIVRE DORÉ ALTAR BOY'S CENSER

Rhenish, Fifteenth Century

15.— Hexagonal coupe, with pinnaeled cover areaded about center and there having further pinnaeles. Arranged on chains to canopy, having ring for suspension.

Total length, 32 inches.

1135—BLUE TRIANA FAIENCE DISH

Spanish, Seventeenth Century

20.— Deep flaring bowl-shape; enriched in blue on ivory-green ground, with a lion at center and a border of serolling flowers. (Has been restored.)

Diameter, 19 inches.

1136—POLYCHROMED CARVED AND GILDED FRAME

Italian, Eighteenth Century

17.⁵⁰— Molded oblong frame, surrounded by serolls of rocaille and having cartouches at pediment and base.

Height, $26\frac{1}{2}$ inches.

1137—POLYCHROMED CARVED AND GILDED FRAME

Italian, Seventeenth Century

17.⁵⁰— Oblong frame in blue over interior filet of serolled leafage and serolled corners gilded, the crowns blue; rosettes lacking. Suitable for a mirror frame.

Height, $30\frac{1}{2}$ inches; width, $24\frac{1}{2}$ inches.

1138—DECORATED JAPANNED TRAY

English, Late Eighteenth Century

17.50 — Oblong, with outcurved ring, handholes and round corner. Enriched with "River View and Village."

Length, 30 inches.

1139—JAPANESE LACQUER WORKBOX

Out — Oblong, lined with crimson silk, displaying a stream and flowers on gold and black grounds; loose stand covered with green velours. Shelf stretcher and scrolled legs.

Height, 31¼ inches; width, 18 inches.

1140—LACQUER ZITHER

Italian, Eighteenth Century

7.50 — Open scrolled head, with fluted shaft having leaf-enriched capital; pear-shaped body with sound-holes, enriched with fine acanthus-leaf scrollings and trophy in gold and black.

Length, 33 inches.

1141—CAFFAGGIOLO FAIENCE JARDINIÈRE

7.50 — Scrolled oval body, with double scrolled serpent handles and claw feet. Enriched in colors with river views and ancient edifices.

Length, 22½ inches.

1142—TWO CAFFAGGIOLO FAIENCE LAMPS, MOUNTED IN CUIVRE DORÉ

— Bottle-shape, enriched in colors with coats of arms, chimeric figures and scrollings on blue-back grounds. Fitted with cut-glass oil bowl, globe and chimney. Mounted with molded base having cartouche and mask motives.

Total height, 34¼ inches.

1143—TWO SAXE PORCELAIN CANDELABRA

55.1 — Expanding round shaft; supported on square molded pedestal and gilded wood base. Five leaf-scrolled polychrome arms, fitted for electricity, enriched with entwined porcelain flowers in colors and relief.

Total height, 37 inches.

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Cur
1144—EARLY AMERICAN SPELTER MANTEL CLOCK

— Round dial, supported by two eupidons and surmounted by a third nestled amid grape-leaves and grapes. On shaped base.

Height, 15½ inches.

Cur
1145—FORGED IRON LANTERN BRACKET

Italian, Seventeenth Century

— Leaf-enriched S-arm, scrolled from strap back to crowning bar supporting fleur-de-lis motives and small bird at apex.

Extension, 24 inches.

1146—TWO GILDED FORGED IRON WALL BRACKETS

Italian, Eighteenth Century

10. — Interesting V-serolled arm; adorned with patera, leafage and bunches of grapes.

Height, 42 inches.

1147—BLACK LAQUÉ FORGED IRON STANDING FISH BOWL

70. — Deep bell-shaped glass bowl; supported on strap-serolled iron tripod with triangular stretcher.

Height, 55 inches.

1148—TWO BRASS AND FORGED IRON ANDIRONS

Italian, Seventeenth Century

10. — Strap shafts, with brass-ball terminals. Supported on double-serolled strap feet.

Height, 15 inches.

1149—TWO CHINESE BRONZE CHENETS

Ming Period

70. — Archaic recumbent figures of Fu-lions very strongly modeled and of ferocious aspect. Rich old brown-black patina; mounted at a later period on *cuivre doré* shaped bases.

Height, 20½ inches.

1150—TWO MARBLE ANDIRONS, MOUNTED IN CUIVRE DORÉ

45. — Expanding round pink marble shaft; on oval base; mounted in *cuivre doré* with flaming urn-terminal. Collar festooned, wreath on base and claw feet. (Mounting imperfect.)

Height, 28¾ inches.

1151—TWO FORGED IRON AND BRASS ANDIRONS

Italian, Seventeenth Century

10.— Expanding round shaft having brass urn-terminal and strap arched legs.

Height, 15 inches.

1152—TWO BRASS ANDIRONS

Georgian Period

70.— Urn-balustered shaft, finished with ball terminals. Supported on arched feet with central fleur-de-lis motive.

Height, 17¼ inches.

1153—COPPER COAL HOD

English, Late Eighteenth Century

12.0— Helmet-shape, with fine bail-handle over ebonized central baluster; back tilting handle similar.

Height, 18½ inches.

1154—TWO FORGED IRON AND BRASS ANDIRONS

Italian, Sixteenth Century

25.— Expanding upper shaft and square lower shaft, terminating in a brass ball. Front with supplementary hooked shaft having a smaller brass terminal. On arched legs.

Height, 26½ inches.

1155—SET OF FORGED IRON FIRE TOOLS

Italian, Sixteenth Century

15.— Consisting of trident and two shaped ember pokers. Two with spiral shafts, and one with square shaft, terminating in mushroom motives.

Height, 42 inches.

1156—FORGED IRON FIRE GUARD

Italian, Seventeenth Century

60.— Oblong frame, occupied by open S-scrollings and surmounted by scrolled pediment, terminating in a fleur-de-lis. The uprights with dragon-headed side-brackets, basket tops and arch-scrolled feet.

Height, 51 inches; length, 59 inches.

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1157—TWO BRONZE ANDIRONS

Italian Renaissance Style

207. — Scrolled triangular shaft, enriched with satyrs and masks; supporting standing figure of winged cupid. Sustained on an open base, having festooned medallion, flanked by two reclining cupids.

Height, 41 inches.

1158—FORGED IRON FIRE GUARD

Italian, Sixteenth Century

70. — Oblong frame; the supports enriched with leafage and lily blossoms, terminating in open basket crowns and supported on arched feet. Crowning rail enriched with a scrolled blossom.

Height, 35½ inches; length, 45 inches.

Fifth Session

Out
1159—SPANISH BRASS BRAZIER

Seventeenth Century

— Medallion pierced drum-shaped body, with iron lining, having vase for charcoal. Supported on baluster shaft having tripod legs.

Height, 23½ inches.

1160—BRASS BRASERO

Spanish, Seventeenth Century

7.50 — Molded circular bowl, sustained on tripod dolphin handles. Loose charcoal dish with bail-handles.

Diameter, 24 inches.

1161—CARVED AND GILDED CANDELABRUM

Italian, Eighteenth Century

1.50 — Curiously serolled arms, entwined with sprays of flowers. Supported on husked and serolled feet, bearing five urn-sockets for lights.

Height, 42 inches.

1162—TWO POLYCHROME CARVED TORCHÈRES

Italian, Sixteenth Century

50. — Circular shaft, enriched with entwining vines of flowers, Ionic capital and square pedestal. Mounted on black base; fitted with electric chandelier. Finished in original gilding and blue grounds.

Height, 6 feet 3 inches.

Out
1163—EARLY SUIT OF PAGEANT ARMOR

— Full-length, complete, with closed casque, having hinged crown. Breastplate enriched with feathered gadroonings. Halberd for same etched with coat of arms. Supported on molded black oblong wood base.

Height, 6 feet 10 inches.

1164—GREEN MARBLE PEDESTAL

7.50 — Light green marble pedestal; circular shaft, with molded capital and base; square top and plinth.

Height, 41 inches; top square, 12¾ inches.

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- 1165—TWO SIENA MARBLE PEDESTALS, MOUNTED IN CUIVRE DORÉ
Circular shaft of exceptionally well veined and toned marble.
170.- Mounted with *cuivre doré* Ionic capital and molded base, en-
riched with rope-motives and garland of oak-leaves and acorns.

Height, 5 feet 8 inches.

EARLY AMERICAN FURNITURE

- 1166—^{Two}~~THREE~~ EARLY AMERICAN BEAD BELL-PULLS

20.- One with sprays of pink roses on silver beaded background;
another with medallions of wool, embroidered with flowers and
trimmed with amber beads; the third in the form of a rope,
worked in milk-white, sapphire-blue and amber beads, having
a cut-glass baluster-shaped amber handle.

- 1167—EARLY AMERICAN HOOK RUG

7.50.- Deep ivory field, hooked with a bouquet of roses and fern
leaves; key-patterned pale-blue border. (Needs restoration.)

34 inches by 16½ inches.

- 1168—EARLY AMERICAN HOOK RUG

20.- Medallioned center, bearing bouquet of red and lavender flowers.
Pale-blue banded border, edged with lavender and scrolled at
ends with brown and tan. Tawny-black banded outer guards.

38 inches by 23 inches.

- 1169—EARLY AMERICAN FLORAL HOOK RUG

45.- Slightly jaspé tawny-black field, hooked with a large oval bou-
quet of varied flowers in dark and light-blue, lavender, red,
orange, yellow and green.

53½ inches by 28½ inches.

- 1170—EARLY AMERICAN BLUE MEDALLIONED RAISED HOOK RUG

25.- Light tan field, displaying an oval medallion of green-blue,
bearing sprays of raised flowers in pastel colors and red. Fin-
ished with a border of grapes and leaves, with yellow guard and
broad tawny-tan outer bandings.

53½ inches by 29 inches.

27.50.- 1166 A - Bell Pull

1171—EARLY AMERICAN RAISED FLORAL HOOK RUG

25. — Deep ivory field, displaying a serolled oval medallion, entwined with ivy leaves and raised bunches of grapes; the center occupied by a basket of varicolored raised flowers. Tawny-black banded borders. (Borders need slight restoration.)

57 inches by 29½ inches.

1172—EARLY AMERICAN FLORAL MEDALLIONED HOOK RUG

75. — Ivory field, displaying oval bouquet of closely set varicolored flowers. Border of green scrolling leaves, centered with red blossoms and having golden-yellow on the outer edge. Finished with tawny-tan banded borders.

64 inches by 29 inches.

1173—Two EARLY AMERICAN MAHOGANY FOOTSTOOLS

— Deeply molded frame; on bracket feet; loose top, covered in old red velours.

1174—Two EARLY AMERICAN MAHOGANY OTTOMANS

55. — Molded square base, with short feet; having high seats covered in Jacquard looms tapestry, woven with floral motives on jaspé black grounds.

Height, 20 inches; 23½ inches square.

1175—CARVED WALNUT CHAIR *American, Chippendale Period*

— Open fan-serolled and molded back, with interlacing broad-shaped splat; enriched with leafage at crown and serolled corners at foot. Supported on cabriole legs, having acanthus-leaf knees, claw feet and shell devices. Loose seat, covered in golden-yellow floral brocade.

1176—CARVED MAHOGANY CHAIR *By Duncan Phyfe*

25. — Interesting paneled back with border cannée, having rosetted curule splat and gadrooned tablet at reeded crowning rail; smaller open serolled arms, cannée seat. Supported on paneled rails and similar incurved tapering legs.

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1177—CHILD'S OAK ROCKING ARMCHAIR

American, Seventeenth Century

25.— Arched oblong sloping back with two hand-holes; scrolled wings and arms each in one piece curved at foot into a canted support forming rockers; molded oak seat with small valanced front.

Oak

1178—FIVE PAINTED IVORY WINDSOR CHAIRS

American, Late Eighteenth Century

— Broad scrolled top panel with pear-shaped splat curved supports; cannelé seat on incurved stretchered legs decorated with cluster of pink roses and gilded lines on ivory grounds. (One splat defective.)

1179—TWO PAINTED IVORY WINDSOR CHAIRS

American, Late Eighteenth Century

25.— Similarly decorated to the preceding, but with arched cross-panel and baluster legs.

1180—PAINTED IVORY ROCKING ARMCHAIR

American, Late Eighteenth Century

17.50.— Similar to the preceding. With spindle back and scrolled arms; finished maple.

Qwr
1181—CARVED MAHOGANY ARMCHAIR

American, Hepplewhite Period

— Molded shield-shaped open back having rosetted terminals, pierced fan-shaped fluted splat and open scrolled arms. Supported on half-reeded fluted square tapering legs; seat covered in old ivory brocade.

Qwr
1182—EARLY AMERICAN UPHOLSTERED ARMCHAIR

— Scrolled oval back, seat and arm-pads covered in crimson corduroy. Curved arms. Supported on baluster and vase-shaped legs.

1183—EARLY AMERICAN MAHOGANY ARMCHAIR

12.50
— Broad back with roll-over crown rail; small paneled back and seat covered in Jacquard-loom verdure tapestry. Massive box arms with S-scrrolled feet.

1184—FIVE CARVED MAHOGANY CHAIRS

American, Hepplewhite Period

37.50
— Molded oblong back raised at center and arched with fan-shaped motives, and having supporting festooned tripod terminating in Prince of Wales Feathers and flanking molded spindles. Supported on square tapering legs. Seats upholstered, but need covering.

1185—MAHOGANY TOILET MIRROR

American, Late Eighteenth Century

10.50
— Oblong mirror, supported on posts; stand fitted with long drawer; on button feet.

Height, 19 inches.

1186—MAHOGANY TOILET MIRROR

American, Late Eighteenth Century

10.50
— Similar to the preceding. Stand having slightly bowed front.

Height, 18 inches.

1187—MAHOGANY TOILET MIRROR

American, Late Eighteenth Century

12.50
— Similar to the preceding. Inlaid lines and dainty bracket feet.

Height, 16½ inches.

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1188—CARVED AND GILDED MIRROR *American, Chippendale Period*

32.50— Oblong molded frame, with round corners enriched with shell and cartouche pediment, vines of husks and flowers; the apron with rocaille motives and two medallions. (Needs restoration.)

Height, 39 inches; width, 27 inches.

Cur
1189—MAHOGANY BUREAU

American, Eighteenth Century

— Molded oblong top; front arranged with four drawers having original brass handles and escutcheons. Supported on molded bracket feet.

Height, 30½ inches; width, 31 inches.

Cur
1190—INLAID MAHOGANY BUREAU

American, Eighteenth Century

— Finely banded oblong top; the front arranged with two end-on-end drawers and three long drawers below; fitted with spirally twisted knobs and valanced bracket feet.

Height, 39 inches; width, 36½ inches.

1191—MAHOGANY CABINET

American, Late Eighteenth Century

15.— Square top, hinged at back to raise, disclosing compartment in frieze. Front arranged with enclosing door and small drawer below, trimmed with knobs. Supported on slender baluster legs having brass castors.

Height, 33½ inches; width, 17 inches.

1192—EARLY AMERICAN MAHOGANY CABINET

35.— Oblong top, with ogee frieze having two drawers; front arranged with two enclosing doors and long deep drawer beneath. Supported on spirally twisted columns and claw feet.

Height, 50 inches; width, 44 inches.

1193—SET OF CARVED MAHOGANY CHAIRS

Early American Style

45.— Consisting of two side and four armchairs. Open ladder backs, with wave-motived cross-splats. Supported on baluster legs, spiraled with leaf motives. Loose seats in green leatherette.

1194—SET OF CARVED MAHOGANY CHAIRS

American, Eighteenth Century

200. — Open molded shield-shaped back, with ovoidal splat pierced with vase and festooned medallion. Open scrolled arms; seat-rail enriched with rosette and vines. Supported on tapering molded legs. Loose seat upholstered in the white. Portions of the enrichment have been carved subsequently to the original making of the chairs. Consisting of three-back settee and eight armchairs.

Height of settee, 3 feet 5 inches; length, 4 feet 10½ inches.

1195—RARE SET OF TWELVE CARVED MAHOGANY CHAIRS

By Burling, New York; American Chippendale Period

— Open back and graceful serpentine-scrolling at crown, supported by molded expanding sides. Exceptionally fine strap interlacing vase-shaped splat. Supported on cabriole legs, having claw and ball feet, well stretched. (No seats exist. The chairs in original condition and needing restoration.)

1196—INLAID MAHOGANY TOILET MIRROR

American, Eighteenth Century

— Oblong mirror, supported on baluster shaft; bow front stand, fitted with three drawers. Curiously supported on four short baluster feet.

Height, 22¾ inches; length, 22½ inches.

1197—INLAID MAHOGANY TOILET MIRROR

American, Eighteenth Century

— Banded oblong mirror; supported on very finely turned posts having acorn terminals; bow-fronted stand, with oval shell medallion at center; fitted with three drawers. On fine bracket feet.

Height, 23½ inches; width, 23 inches.

1198—INLAID MAHOGANY WRITING BUREAU

American, Eighteenth Century

— Molded oblong top; the front arranged with deep fall-front writing-drawer and three long drawers below, trimmed with original knobs. On bracket feet.

Height, 3 feet 6 inches; length, 3 feet 6½ inches.

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1199—MAHOGANY BUREAU

American, Eighteenth Century

50.- Oblong top; front arranged with three end-on-end drawers and three long drawers under, having valance at base. Supported on graceful short baluster legs. Drawers trimmed with original wooded knobs, having inlaid heart-shaped boxwood escutcheons.

Height, 39¾ inches; length, 42¼ inches.

1200—EARLY AMERICAN MAHOGANY SERVING TABLE

22.- 50 Oblong hinged top fitted with mirror and giving access to many compartments; front arranged with mock drawer above and drawer below. Supported on round tapering baluster legs.

Height, 29¾ inches; width, 20½ inches.

1201—EARLY AMERICAN CARVED MAHOGANY CHEST

15.- Oblong chest with hinged lifting top; supported on ball and claw feet. Portions have been added.

Height, 24½ inches; length, 42½ inches.

1202—EARLY AMERICAN CARVED MAHOGANY SEWING TABLE

70.- Oblong top, with canted corners, fitted with two drawers. Supported on leaf-baluster and scrolled legs.

Height, 29 inches; width, 21 inches.

1203—OAK DROP-TOP TABLE *American, Late Seventeenth Century*

25.- Oval top, hinged to fall over. Supported on three very finely twisted legs and stretcher, one of the legs gated to support top.

Height, 26¾ inches; length, 30 inches.

1204—EARLY AMERICAN CARVED MAHOGANY TILTING TABLE

27.- 50 Lobed oval top; supported on baluster shaft, with outcurving tripod legs; both enriched with carved acanthus-leaves.

Height, 28¼ inches; width, 22¼ inches.

1205—EARLY AMERICAN MAHOGANY CONSOLE TABLE

70.- Serpentine molded oblong frieze, with canted corners. Supported on S-scrolled legs at front and scrolled shelf-stretcher with mirror-back. Belgian black-and-gold marble top.

1206—EARLY AMERICAN MAPLE AND MAHOGANY DRESSING BUREAU

45.—Upper portion fitted with mirror. Supported on baluster shafts and stand with three drawers under. The bureau fitted with round-fronted upper drawer and two long drawers below. Supported on maple half-balusters. The drawers trimmed with original brass knobs.

Height, 63½ inches; width, 36½ inches.

1207—EARLY AMERICAN CARVED MAHOGANY DRESSING BUREAU

30.—Oblong molded mirror, supported on round shafts, having carved leaf enrichment and flaming urn-terminal. Bureau fitted with two end-on-end round front drawers and two long drawers beneath. Supported on columns with Ionic capitals and claw feet.

Height, 6 feet 4 inches; width, 3 feet 10 inches.

1208—SIX EARLY AMERICAN CARVED MAHOGANY FIDDLEBACK CHAIRS

35.—Open arched scrolled back with finely veneered splats and roll pediment enriched with leafage. Supported on scrolled legs, having claw feet; loose seat covered in old red velours. (Needs restoration.)

1209—SET OF CARVED WALNUT CHAIRS

American, Queen Anne Period

75.—Open molded and arched back; curiously enriched with leaf motives at crown and having cannelé back panel and seat; out-curving open arms. On stretchered balustered legs. Consisting of four sides and armchair.

1210—NEEDLEWORK HIGH-BACK WALNUT CHAIR

American, circa 1710

25.—Long paneled open back and seat covered in needlework displaying flowers on brown cloth ground. Arched scrolled pediment to back and baluster supports. On baluster legs with stretcher similar to the pediment.

1211—EARLY AMERICAN MAHOGANY DRESSING BUREAU

25.—Oblong mirror, supported on round posts, and stand beneath fitted with two drawers, front arranged with four drawers having brass knobs. Supported on leaf and claw feet.

Height, 6 feet; width, 3 feet 6 inches.

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Our
1212—EARLY AMERICAN CARVED MAHOGANY SOFA

— S-scolled head and three-quarter back; bolster foot; arched frontal rail. Supported on leaf enriched short round feet. Covered in wine-colored corduroy.

Height, 2 feet 8 inches; length, 6 feet.

Our
1213—EARLY AMERICAN CARVED MAHOGANY SOFA

— Similar to the preceding.

1214—INLAID MAHOGANY CABINET

Early American

30.- Molded oblong frieze; front fitted with two lozenge latticed and glazed enclosing doors; two end-on-end drawers below. Supported on claw feet; the drawers and feet apparently of a later period.

Height, 5 feet 4 inches; width, 3 feet 5 inches.

1215—EARLY AMERICAN MAHOGANY CABINET

25.- Upper portion with canted corners; two glazed enclosing doors and two drawers beneath on reeded pilasters; central portion fitted with four drawers. Reed molded lower portion arranged with two enclosing doors, reeded pilasters and short baluster feet.

Height, 5 feet 4 inches; width, 2 feet 9½ inches.

1216—CARVED MAHOGANY CENTER-TABLE

American, Late Sheraton Period

30.- Circular reed-molded top; supported on baluster shaft. On outcurved reeded legs terminating in brass claw castors.

Height, 30 inches; diameter, 35 inches.

Our
1217—EARLY AMERICAN INLAID MAHOGANY CARD TABLE

— Flute top, with canted corners and ogee frieze. On square pear-shaped baluster shaft, with scrolled feet. (Needs restoration.)

Height, 29 inches; length, 36 inches.

Our
1218—MAHOGANY TIP-TOP TABLE *American, Eighteenth Century*

— Circular top. On balustered shaft and three tripod scrolled legs.

Height, 26 inches; diameter, 34 inches.

Cut
1219—AMERICAN MAHOGANY CARD TABLE

Circa 1800

— Reed-molded oblong folding top with canted corners. Supported on ring-turned tapering legs.

Height, 29 inches; length, 35½ inches.

1220—EARLY AMERICAN FRUITWOOD CORNER CABINET

+5.- Molded cornice, having blocks over peaked pilasters. The front fitted with arched lattice and glazed door. Lower portion with scrolled pilasters fitted with two end-on-end drawers and two enclosing doors. Supported on molded plinth Mahogany finish.

Height, 6 feet 7 inches; width, 3 feet 6½ inches.

Cut
1221—EARLY AMERICAN CARVED MAHOGANY SOFA

— Broad ogee molded crowning panel; oblong back; roll-over arms supported on S-scrolled swans' necks. Covered in old red velours; supported on broadly scrolled legs.

Height, 2 feet 7¼ inches; length, 6 feet 3 inches.

To.- 1222—CARVED MAHOGANY SOFA *American, Late Sheraton Period*

Reed-molded crowning-rail, with similarly molded arms scrolling into open balusters at front. Supported on gadrooned slightly tapering legs; seat, back and arm panels covered in floral green damask.

Height, 3 feet 5 inches; length, 6 feet 8 inches.

1223—MAHOGANY MIRROR

American, Eighteenth Century

02.50.- Oblong frame, enriched with flat scrolled pediment and apron. Original mirror.

Height, 2 feet 5 inches; width, 1 foot 3 inches.

1224—EARLY AMERICAN GILDED MIRROR

To.- Oblong frame, enriched on three sides with three turned half-balusters, adorned with sprays of flowers, rosettes at upper corners and leafage at base.

Height, 25¾ inches; length, 36¾ inches.

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QW
1225—EARLY AMERICAN GILDED TABERNACLE MIRROR

— Broken molded cornice, enriched with ball drops; frieze with basket of flowers and rosette motives. The oblong frame divided at top and supported by spirally twisted half-balusters.

Height, 46 inches; width, 26½ inches.

1226—EARLY AMERICAN GILDED TABERNACLE MIRROR

50. — Similar to the preceding.

Height, 42 inches; width, 26 inches.

QW
1227—EARLY AMERICAN INLAID MAHOGANY CHEVAL MIRROR

— Oblong mirror, supported on baluster posts having cross baluster stretcher and scrolled feet enriched with inlaid medallion of flowers and bandings.

Height, 61½ inches; width, 28 inches.

1228—CARVED MAHOGANY TILTING-TOP TABLE

American, Chippendale Period

75. — Square top, on baluster shaft and scrolled tripod legs, having scrolled cartouched knees and ball and claw feet.

Height, 29 inches; length, 30 inches.

QW
1229—MAHOGANY DROP-LEAF TABLE *American, Eighteenth Century*

— Triangular top with similarly shaped drop leaf; supported on tapering round legs having spade feet. (Small portion of top missing.)

Height, 28 inches; length, 31¾ inches.

QW
1230—EARLY AMERICAN MAHOGANY CARD TABLE

— Oblong folding top with round corners; deep ogee-molded frieze. Supported on octagonal expanding shaft and four massive scrolled legs.

Height, 28½ inches; length, 36 inches.

1231—INLAID MAHOGANY DROP-LEAF TABLE

American, Eighteenth Century

35. — Oblong top, with two drop-leaves over inset round corners; frieze paneled and enriched with oval floral medallion and over-drawer; supported on tapering square legs. (Needs restoration.)

Height, 29 inches; top open, 38½ inches by 30 inches.



cut
1232—INLAID MAHOGANY DROP-LEAF TABLE

American, Eighteenth Century

Oblong top, with two semicircular drop leaves; paneled frieze, having diamond motives at leg blocks; fitted with drawer. Supported on finely reeded tapering slender round legs.

Height, 28 inches; top open, 39½ inches by 31 inches.

1233—EARLY AMERICAN CARVED ROSEWOOD CENTER-TABLE

5.- Oval frieze; with pearl molding at foot. Supported on scrolled legs and stretcher, with vase terminal. Half-statuary marble top.

Height, 29½ inches; length, 39 inches.

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1234—EARLY AMERICAN CARVED MAHOGANY CENTER-TABLE

15.—Circular top and frieze enriched with spiral gadrooned molding.
Supported on expanding round shaft, incurved platform and claw feet.

Height, 28¼ inches; diameter, 42 inches.

Cur
1235—EARLY AMERICAN MAHOGANY SOFA

—Curiously bracketed deep ogee-molded top rail; oblong back, seat and arm-panels covered in old red velours; arms supported by bowed S-scrolls. On square sectioned pear-shaped legs.

Height, 3 feet; length, 6 feet 10 inches.

1236—EARLY AMERICAN CARVED MAHOGANY SOFA

30.—Leaf-bracketed deeply molded crowning rail, straight arms and supports, terminating in claw feet elaborately carved with varied moldings; covered in old-red velours.

Height, 2 feet 11 inches; length, 6 feet 10½ inches.

1237—CARVED MAHOGANY CENTER-TABLE *Early American Style*

20.—Circular molded top and frieze; supported on expanding round shaft enriched with ovolo molding immediately above platform scrolling into feet.

Height, 31 inches; diameter, 43 inches.

Cur
1238—MAHOGANY BREAKFAST TABLE

In the manner of Duncan Phyfe

—Oblong top, with two drop-leaves. Mechanism of the legs is unusual and interesting. Supported on four reed banded and expanding round legs, having outscrolling feet, finished with brass castors. These hinged and pivoted to a central frame so the legs will support the drop-leaves.

Height, 2 feet 4 inches; length, 4 feet 9 inches; width (top open), 4 feet 1 inch.

1239—EARLY AMERICAN CARVED MAHOGANY DROP-LEAF TABLE

f5.—Oblong top, with two folding leaves. Frieze fitted with drawer, having brass knob. Supported on baluster legs, having leaf spirals.

Height, 28½ inches; length (top open), 52½ inches.

1240—EARLY AMERICAN MAHOGANY DROP-LEAF TABLE

50
32.— Oblong top, with two leaves having round corners; molded frieze.
Supported on square pear-shaped shaft and scrolled feet.

Height, 30¼ inches; top open, 55½ by 40 inches.

1241—EARLY AMERICAN MAHOGANY SOFA

50.— Broad ogee-molded crowning rail to back; double S-scrolled arms. Supported on very massive inscrolled feet, with deep molding to front of seat. Seat, back and arms covered in green velours.

Height, 2 feet 11 inches; length, 6 feet 7 inches.

cur
1242—EARLY AMERICAN CARVED MAHOGANY DROP-LEAF BREAKFAST TABLE

— Oblong top, with two folding leaves; supported on baluster shaft having four scrolled legs enriched with leaves and claw feet.

Height, 31 inches; top open, 57 inches by 41¾ inches.

1243—MAHOGANY DROP-LEAF TABLE

American, Eighteenth Century

45.— Oblong top, with large drop leaves. Supported on square tapering legs, having finely fashioned brass castors.

Height, 2 feet 5 inches; length (top open), 5 feet 4 inches.

1244—MAHOGANY DROP-LEAF BREAKFAST TABLE

American, Eighteenth Century

65.— Oblong top: with two deep leaves, having round corners. Supported on six baluster-turned legs, two of which are gated for leaves.

Height, 2 feet 4¾ inches; length (top open), 5 feet 8 inches.

cur
1245—EARLY AMERICAN CARVED MAHOGANY DROP-LEAF TABLE

— Oblong top with two deep leaves; supported on expanding round shafts, incurved platform and leaf and claw feet.

Height, 29 inches; top open, 61 inches by 42 inches.

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1246—EARLY AMERICAN CARVED MAHOGANY SOFA

120.- Scrolled roll-over back; S-scrrolled arms with tapering reedings; leaf and rosette at crown interrupted with oblong rosettes over acanthus-leaf. Scrolled legs terminating in brass claw feet and upholstered in jaspé striped damask.

Height, 31¾ inches; length, 7 feet 3 inches.

1247—EARLY AMERICAN MAHOGANY SOFA

55.- Back arched at center and deeply scrolled at sides. Interesting S-scrrolled arms, with balusters and seat covered in green denim. Supported on deep molded seat-rail and long S-scrrolled brackets.

Height, 3 feet 2½ inches; length, 7 feet 6 inches.

1248—MAHOGANY LIBRARY TABLE

Early American Style

- Broad oval oblong top with ogee frieze fitted with two drawers at front; having center drawer at back and fronts. Supported on square sectioned pear-shaped baluster and incurved oblong platform having scrolled feet.

Height, 2 feet 6½ inches; length, 5 feet 8 inches.

1249—EARLY AMERICAN INLAID MAHOGANY SPINET TABLE

- Banded oblong top; frieze fitted with two deep drawers. Supported on spirally twisted baluster legs.

Height, 2 feet 5¾ inches; length, 5 feet 8 inches.

1250—EARLY MAHOGANY LIBRARY TABLE

1750.- Oblong molded top, broken at corners; deep heavy molded frieze of similar contour, fitted with a long drawer; supported on curved X-shaped ends, having medallioned center and long similarly shaped cross-stretcher.

Height, 2 feet 7½ inches; length, 5 feet 9 inches.

1251—CARVED MAHOGANY SIDEBORD

Early American Style

55.- Oblong top; with round-faced frieze fitted with three drawers, interrupted by rosettes; enclosed below in the center by two bow-fronted doors; at end by incurved doors; on leaf and claw feet.

Height, 3 feet 8 inches; length, 6 feet.

1252—CARVED MAHOGANY SOFA *By Duncan Phyfe, circa 1810*

340.—Paneled back, scrolling into arms; urn-shaped arms, finely reeded into seat-rail. Covered in original black horsehair studded with brass nails. Supported on feather-scrrolled legs, having claw feet and castors.

Height, 2 feet 10½ inches; length, 7 feet 7 inches.

1253—EARLY AMERICAN CARVED MAHOGANY SIDEBORD

100.—Oblong top, with mahogany paneled back and sides, with open bras scrollings. Frieze fitted with three drawers; fitted below with four paneled doors. Supported on reeded columnar motives, with carved capitals and leonic claw feet.

Height, 4 feet 2 inches; length, 6 feet 1 inch.

1254—EARLY AMERICAN LOW-POST BED

175.—Paneled head and foot board; finished at crown with roll-head, having pineapple terminal. Supported on open balusters.

Height, 4 feet 1 inch; length, 6 feet 3 inches; width, 4 feet 4¼ inches.

1255—CARVED MAHOGANY BOOKCASE *Early American Style*

—Oblong molded frieze; front fitted with two glazed doors and half columned pilaster having Ionic capital; on scrolled feet.

Height, 56½ inches; width, 45 inches.

1256—EARLY AMERICAN CARVED MAHOGANY SECRETARY BOOKCASE

75.—Upper portion with swanneck cornice, the front arranged with two arched lattice and glazed doors and two drawers beneath; the lower portion with slant fold-over writing tablet, two enclosing doors beneath. Supported on open columns having claw feet. (Several moldings missing.)

Height, 6 feet 10 inches; width, 3 feet 5½ inches.

1257—EARLY AMERICAN CARVED MAHOGANY FOUR-POST BED

90.—Baluster posts, enriched with spirals of leaves; surmounted and supported by pineapple motives. Vase-shaped, leaf-enriched feet. Tester for same. Back panel having roll-top.

Height, 8 feet 1½ inches; length, 6 feet 9 inches; width, 5 feet.

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1258—*Out* INLAID MAHOGANY BOOKCASE *American, Eighteenth Century*

Rectangular upper-portion enclosed by four diamond lattices and glazed doors; lower portion arranged with four enclosing doors. Supported on tapering legs; the doors finished with fanned medallions; the pilaster and legs with husks and drops.

Height, 6 feet 2½ inches; length, 7 feet 7½ inches.

1259—*Out* INLAID MAHOGANY BOOKCASE *American, Eighteenth Century*

Similar to the preceding.

1260—EARLY AMERICAN CARVED MAHOGANY FOUR-POST TESTER BED

60 Posts with long columnar reedings toward foot and balustered reedings at upper portion. Supported on pear-shaped baluster feet. The head-board molded and paneled. Loose molded tester. Box spring for same.

Height, 8 feet 11 inches; length, 6 feet 11 inches; width, 4 feet 1 inch.

1261—GILDED LAQUÉ MANTELPIECE *American, Adam Period*

15 Leaf-enriched oblong top; paneled pilaster, enriched with vase medallions, entwining leafage and flowers; frieze with floral scrolling motives, terminating in medallions of flowers. Supported on molded plinths with further medallions; the enrichment in composition, gilded; on ivory laqué ground.

Height, 50½ inches; length, 53½ inches.

Opening: Height, 41¾ inches; width, 34¾ inches

1262—LACQUER DOG KENNEL *Chippendale Style*

15 Oblong back, with pierced sides and pagoda top; decorated with rooster in landscape. Supported on scrolled oblong base. (Needs slight restoration.)

Height, 23½ inches.

1263—CARVED MAHOGANY WIG STAND

English, Eighteenth Century

27 *50* Molded annular ring at crown sustained by tripod; S-scrrolled bracket to mid-tripod having drawer and vase pinnacle sustained on three columnar shafts and tripod scrolled feet.

Height, 32 inches.

1264—CARVED AND GILDED MIRROR *Venetian, Eighteenth Century*

7.50— Molded shield-shaped frame, with curiously winged pediment enriched with scrollings. (Needs slight restoration.)

Height, 22 inches.

1265—POLYCHROMED GILDED MIRROR *Italian, Directoire Period*

15.— Oblong architectural frame, enriched with rosetted honeysuckle motives. On fluted fan-shaped feet. Original mirror.

Height, 22½ inches.

1266—DECORATED LAQUÉ MIRROR *Italian, Eighteenth Century*

12.50— Oblong: paneled at crown, with classic oval medallion at foot with medallion on green ground. Original mirror. (Imperfect.)

Height, 20 inches; width, 10½ inches.

1267—CARVED AND GILDED MIRROR *Venetian, Eighteenth Century*

12.50— Molded shield-shaped frame, surmounted by a shell and scrolled pediment; rocaille cartouched apron.

Height, 25 inches.

1268—MOTHER-OF PEARL CARVED AND GILDED MIRROR

15.— *Italian, Sixteenth Century*

Very interesting paneled oblong frame with bracket at crown and foot; inlaid with well-matched oblongs of mother-of-pearl; strap-scrrolled pediment similarly inlaid. Original mirror.

Height, 26½ inches.

1269—CARVED AND GILDED MIRROR *Italian, Eighteenth Century*

17.50— Leaf and pearl molded round frame; surmounted by a leaf-scrrolled basket of flowers; husk drop at foot.

Height, 36 inches; width, 15 inches.

1270—CARVED AND GILDED MIRROR *Italian, Eighteenth Century*

15.— Oblong molded frame, enriched with draped, shell-motived cartouche at pediment.

Height, 27 inches; width, 19½ inches.

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1271—CHILD'S WALNUT WING ARMCHAIR

Queen Anne Style

50.— Oblong back, with wings scrolling into arm, and seat covered in gray floral stripe damask; supported on cabriole legs with spade feet.

1272—CARVED WALNUT BANQUETTE

William and Mary Style

32.50.— Oblong top, covered in the white. Supported on finely scrolled legs, having frontal and rear scrolled stretchers and H-balustered stretcher.

Height, 16 inches.

1273—POLYCHROME WINDOW SEAT

Sheraton Style

15.— Scrolled paneled end-arms and loose seat, covered in lavender silk. Serpentine seat-rail, fluted. Supported on fluted baluster legs.

Height, 31 inches; length, 34 inches.

1274—INLAID WALNUT REVOLVING DESK CHAIR *Queen Anne Style*

40.— Horseshoe back and arms, with interlacing arcaded splat. Green velours seat.

1275—TWO GREEN JASPÉ VELVET WALNUT CHAIRS

William and Mary Style

— Arched backs, with very finely scrolled arms; loose seats and valance covered in light jade-green velvet; trimmed with edging and fringe. On gadrooned baluster legs, having Spanish feet and interesting double-U stretcher.

1276—TWO LEATHER HIGH-BACK CHAIRS IN OAK *Jacobean Style*

30.— High arched back and seat in brown hide, studded with brass nails. Supported on stretchered balustered legs.

1277—CARVED OAK DINING SET

Jacobean Style

30.— Consisting of three arm and two side chairs. Square paneled back and seat *cannée*. Back supports, legs and stretchers spirally twisted. Two with crimson velours cushions.

1278—INLAID SATINWOOD ARMCHAIR

Sheraton Style

30.— Arched oblong back, incurved paneled arms and seat covered in light green armure woven with medallioned Adam pattern; the frame cross-banded with fine satinwood; supported on square tapering legs.

1279—SET OF OAK DINING CHAIRS

Jacobean Style

160.— Consisting of six side and two arm chairs. Open backs, enriched with arched leaf-scrolling, paneled center and spirally twisted supports. Open arms; similar legs, with H-baluster stretchers, terminating in claw feet. Seats covered in Jacquard-loom tapestry developing varied fruit and flowers. The arm-chairs differing slightly from the side-chairs.

1280—FOUR CARVED OAK HIGH-BACK CHAIRS

Jacobean Style

80.— Similar to the preceding. The seats matching those of the armchairs.

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1281—SET OF INLAID MAHOGANY CHAIRS *Hepplewhite Style*

200.—Interlacing ovoidal back with pierced and shaped splat, having fan medallion toward apex; open scrolled arms; supported on tapering square legs; seats covered in reseda green floral damask. Consisting of four arm and six side chairs.

1282—TWO CARVED MAHOGANY VELOURS ARMCHAIRS

65.—*Chippendale Style*
Serpentined oblong back and seat covered in old red velours; incurved open arms. Supported on cabriole legs with claw and ball feet.

1283—TWO LAQUÉ DAMASK ARMCHAIRS

30.—*French, Eighteenth Century Style*
Molded cartouched back, with open arms and cabriole legs. Arms enriched with bouquets of flowers and leafage. Covered in green floral damask. (The damask worn on arms.)

1284—TWELVE CARVED WALNUT AND LEATHER CHAIRS

Spanish Renaissance Style

180.—Arched back and seat, covered in heavy leather, carved in the back with coat of arms and scrollings. The seat with medallion, polychromed on gilded grounds. Pediment carved with coat of arms and scrolled leafage. Supported on stretchered balustered legs.

1285—FIVE CARVED MAHOGANY CHAIRS

Sheraton Style

80.—Open molded oblong-shaped back, with small fluted pediment and fan-shaped splat. On square tapering legs. Seat covered in old-crimson leatherette. Made *circa* 1860.

1286—THREE CARVED MAHOGANY CHAIRS

Sheraton Style

75.—Similar to the preceding. With half-rosetted arched pediment.

1287—CARVED MAHOGANY SOFA

Sheraton Style

55.—Serpentine-molded back, scrolling into arms and enriched with husk motives. Loose seat, covered in small patterned crimson cut and uncut velvet. On reeded tapering round legs.

Height, 34 inches; length, 67 inches.

1288—LARGE UPHOLSTERED EASY CHAIR

35.—Arched back: broad roll-over arms and loose seat, covered in dull-blue rep. Supported on bulbous walnut feet.

1289—MAHOGANY WOOL WINDER

English, Eighteenth Century

10.—Open cogged wheel with terminating balusters. Supported on double baluster stand, round base and tripod feet.

Height, 40½ inches.

1290—CARVED MAHOGANY WRITING DESK BY DAVENPORT

Adam Style

30.—Molded shaped top, arched at back; supporting low sloping writing desk, with hinged cover, lined in crimson cloth and having festooned and scrolled back. Supported on festooned pedestals of three drawers each at ends and tapering fluted legs, having Ionic capitals. Long central drawer at frieze with medallioned balustered motives.

Height, 3 feet 5 inches; length, 3 feet 11 inches.

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1291—INLAID WALNUT WRITING DESK

Queen Anne Style

60.—Molded oblong top, with deeply shaped front, the center covered in leather. Arched back and sides, fitted with compartments and mirrored door at center. Frieze fitted with three drawers. On cabriole legs, having shell knees and claw and ball feet. (Needs much restoration.)

Height, 41 inches; length, 48¼ inches.

1292—CARVED MAHOGANY SETTEE

Queen Anne Style

145.—Open double back; arched crown, enriched with shell motives; leaf-scrrolled splats and open arms. Supported on cabriole legs, with shell knees and claw and ball feet. Loose seat covered in crimson floral damask.

Height, 43½ inches; length, 54½ inches.

1293—TWO INLAID MAHOGANY SETTEES

Sheraton Style

60.—Oblong back, arm panels and seat covered in differing floral chintzes; the arms scrolling into open gadroon balusters; on reeded tapering legs.

Height, 3¾ inches; length, 44½ inches.

1294—CARVED WALNUT THREE-BACK SETTEE

English, Early Eighteenth Century Style

155.—Open back, with interesting pendent scalloped motives and scrollings; enriched at foot with leafage, rocaille motives and husks. Open arms scrolled with swan's-head supports. On cabriole legs, with leaf knees and claw feet. Seat in green denim.

Height, 40½ inches; length, 67 inches.

1295—CARVED WALNUT THREE-BACK SETTEE

English, Early Eighteenth Century Style

120.—Similar to the preceding.

1296—TWO INLAID MAHOGANY SETTEES

Sheraton Style

40.—Roll-over paneled back, inlaid with urn of leafage; arms scrolling into open gadrooned supports. On reeded legs. Seat, arms and back covered in medallioned and festooned pale-green armure.

Height, 29 inches; length, 44½ inches.

1297—MAHOGANY SPECIMEN CABINET

Queen Anne Style

10.—Molded oblong hinged and glazed top; frieze also glazed; lined with old crimson cloth. Supported on very slender cabriole legs, having sheep feet.

Height, 30 inches; width, 20 inches.

1298—THREE DECORATED LAQUÉ TABLES

English, Eighteenth Century Style

20.—Oval top; supported on bamboo turned legs, with cross-stretchers; enriched with flowers; on black grounds. Varying sizes.

1299—INLAID ELMROOT WORK TABLE

Sheraton Style

140.—Oblong lifting top, with round ends disclosing large compartments for work. Frieze paneled to resemble drawers. Lower portion with paneled ends having mock tambours. Supported on gadrooned shaft and three reeded tapering legs.

Height, 29 inches; width, 25¾ inches.

1300—INLAID SATINWOOD SMALL TABLE

Sheraton Style

1750.—Oval top with medallioned urn and tulipwood bandings. Supported on slender tapering square legs.

Height, 29½ inches; width, 17½ inches.

1301—NEST OF FOUR MAHOGANY AND ELMROOT COFFEE TABLES

Sheraton Style

40.—Oblong top, with oval medallion of fine elmroot and tulipwood bandings. Supported on slender bamboo turned legs and cross feet.

Height, 27 inches; width, 19½ inches.

1302—CARVED MAHOGANY SPECIMEN TABLE

Chippendale Style

35.—Oblong molded top, hinged at rear and fitted with beveled glass. On cabriole legs, with leaf-knees and claw and ball feet.

Height, 28¾ inches; length, 32 inches.

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1303—MAHOGANY DRESSING TABLE BY HOPE *English, circa 1830*

47.50.— Oblong top; with front and leaf having wave-molding and sliding mirrored panel at back. Supported on spirally twisted end legs, having scrolled cross-stretchers and shaped central stretcher.

Height, 31 inches; length, 34¼ inches.

1304—CARVED MAHOGANY PIECRUST TILTING-TABLE

Chippendale Style

70.— Finely scrolled sunk-molded circular top, supported on vase baluster shaft, enriched with leafage. On tripod scrolled legs, having leaves at knees and claw and ball feet.

Height, 29¼ inches; diameter, 32 inches.

1305—ELMROOT AND MAHOGANY GATE-LEG TABLE

English, Eighteenth Century Style

60.— Finely grained oblong top, with two drop-leaves. Supported on very slender round mahogany legs having similar fine gates.

Height, 27¾ inches; top open, 36¼ inches by 28 inches.

1306—TWO CARVED AND GILDED TABLES

Queen Anne Style

30.— Molded oblong top, enriched with sunk carving of arabesque scrollings and leaf medallion, husk and shell motives. Valanced frieze. On cabriole legs, having leaf and basket paneled enrichment.

Height, 30 inches; length, 37½ inches.

1307—INLAID MAHOGANY POUFREUSE *Dutch, Eighteenth Century*

65.— Oblong top, with center hinging backward and having mirror. Sides opening outward for supplementary shelves. Arched frieze, fitted with two small lower drawers. On tapering square legs. (Needs restoration.)

Height, 33 inches; width, 31 inches.

1308—INLAID MAHOGANY CONSOLE TABLE

Sheraton Style

25.— Semicircular front, with paneled frieze. Supported on rich square tapering legs.

Height, 33 inches; length, 44 inches.

1309—INLAID MAHOGANY SOFA TABLE

Sheraton Style

35.—Reed-molded oblong top, with rounded corners and molded frieze. Frieze fitted with two drawers; on tapering end supports, having scrolled cross legs and central stretcher.

Height, 30 inches; length (top open), 56½ inches.

1310—MAHOGANY LIBRARY TABLE

Chippendale Style

50
22.—Molded oblong top, with inset round corners. Frieze fitted with drawer. Supported on paneled and molded tapering square legs.

Height, 30 inches; length, 53½ inches.

1311—CARVED AND INLAID MAHOGANY TABLE BY DAVENPORT

Adam Style

10.—Circular top, with scrolled inlaid rim. Frieze enriched with spiral flutings, interrupted by fluted panels. Supported on tapering reeded legs, adorned with varied leaf motives. Castored.

Height, 2 feet 6 inches; diameter, 5 feet 1 inch.

1312—INLAID MAHOGANY LIBRARY TABLE

Sheraton Style

25.—Oblong top, covered in green leather: frieze having two long and two short drawers beneath bracketed to knee hole. On square tapering legs.

1313—IMPORTANT MALACHITE CARVED MAHOGANY CENTER TABLE

Chippendale Style

160.—Molded oblong frieze, pierced with fine huskings, arabesques and leaf scrollings. On square legs similarly pierced on four sides to frieze. Exceptionally finely matched malachite top.

Height, 2 feet 8 inches; length, 5 feet 2½ inches.

1314—INLAID MAHOGANY CENTER-TABLE

Sheraton Style

Out
—Banded oblong top; frieze fitted with drawer. On tapering square legs.

Height, 28½ inches; width, 27¾ inches.

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1315—CARVED OAK REFECTORY TABLE *Jacobean Style*

40.— Oblong top, with frieze enriched with rosetted moldings. On pear-shaped baluster legs and box stretcher.

Height, 2 feet 5 inches; length, 6 feet 2 inches.

1316—OAK LIBRARY TABLE *Tudor Style*

25.— Oblong top, with bracketed frieze, fitted with two drawers. On leaf-enriched bulbous legs, having H-stretcher.

Height, 29 inches; length, 60 inches.

1317—CARVED MAHOGANY CONSOLE TABLE *Adam Style*

70.— Oblong frieze, enriched with rosettes, flutings and festooned medallioned apron. Supported on paneled square tapering legs having Ionic capitals. Light Siena marble top.

Height, 36 inches; length, 71 inches.

1318—CARVED OAK EXTENSION DINING-TABLE *Renaissance Style*

10.— Molded square top, enriched with broad border of scrolling leafage and cartouches. Supported on central round shaft and incurved platform, having seated griffins at the corners and supplementary claw feet. Three extra leaves for same.

Height, 2 feet 5 inches; length, 5 feet.

1319—INLAID MAHOGANY CYLINDER DESK

70.— *Dutch, Eighteenth Century*
Small oblong top, with frontal cylinder, enriched with festooned shell motives. Pull writing-slide. Supported on square tapering legs. (Needs restoration.)

Height, 42 inches; width, 33 inches.

1320—CARVED AND GILDED FLORENTINE MIRROR

20.— Serpentine molded oblong frame, finely enriched with scrolled acanthus leaves.

Height, 38 inches; width, 31¾ inches.

1321—CARVED AND GILDED MIRROR *Italian, Eighteenth Century*

40.— Oblong frame, enriched with scrollings and cartouches of rocaille.

Height, 50 inches; width, 39 inches.

1322—CARVED AND GILDED MIRROR *Italian, Eighteenth Century*

55.—Laurel-molded oblong frame; surmounted by basket of fruit and open acanthus-leaf scrollings amid which are birds. Scrolled leaf feet and dolphin brackets near feet.

Height, 59 inches; width, 30 inches.

1323—CARVED AND GILDED MIRROR *Italian, Eighteenth Century*

40.—Leaf-molded oblong frame; surmounted by an urn of flowers, gracefully festooned with husk side bracket. On pateraed feet; open rosette and scrolled apron.

Height, 50 inches; width, 27 inches.

1324—TWO CARVED AND GILDED MIRRORS

Venetian, Seventeenth Century

130.—Cartouche-shape; enriched with leaf scrollings, husks and cartouche at foot.

Height, 46 inches; width, 26 inches.

1325—INLAID WALNUT MIRROR *Italian, Eighteenth Century*

25.—Oblong architectural frame; enriched with delicate boxwood inlay of scrolled and festooned vases and urns. Crowning panel of gilded *verre églomisé* enriched with classic subject. (Cracked.)

Height, 55 inches; width, 31 inches.

1326—CARVED AND GILDED MIRROR *Italian, Eighteenth Century*

55.—Arched molded frame, with paneled mirror borders. Surmounted by an open leaf-scrolled medallion occupied by two birds. Scrolled feet. (Mirror panels in borders cracked.)

Height, 68 $\frac{3}{4}$ inches; width, 32 $\frac{1}{2}$ inches.

1327—CARVED AND GILDED MIRROR *Italian, Eighteenth Century*

40.—Oblong molded frame; surmounted by a husk-festooned military trophy; scrolled feet, with further trophy as apron. (Original mirror.)

Height, 48 $\frac{1}{2}$ inches; width, 27 inches.

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1329—*Oak* LAQUÉ MIRROR

Queen Anne Style

— Oblong; arched at crown and enriched with scrolling pediment. Decorated in gold on black with Chinoiserie. Fitted with two mirrors.

Height, 54 inches; width, 25 inches.

1330—PAIR OF GILDED MIRRORS

Adam Style

110.— The frames ornamented with lip and tongue motifs and an inner molding with pearl and floral bells. The top with scroll ornaments.

Height, 60 inches; width, 28½ inches.

1331—MAHOGANY DUMBWAITER

English, Eighteenth Century

30.— Three sunk-molded circular tiers supported by balusters enriched with spiral flutings, and scrolled tripod leg.

Height, 44½ inches.

1332—MOTHER-OF-PEARL INLAID WALNUT CHEST

Syro-Damascan, Eighteenth Century

25.— Molded and hinged oblong cover. Front elaborately paneled in pearl mosaic with oval medallion flanked by flowering cypress trees; ribbon borders having florally scrolled corners. Ends with medallions and borders.

Height, 25½ inches; length, 56½ inches.

1333—ILLUMINATED THREE-FOLD LEATHER SCREEN

English, Eighteenth Century Style

45.— Oblong folds, finished with brass nails and gilded leather bands; the panels painted with various birds, scrollings and flowers; on dull-gilded leather grounds.

Height, 6 feet 4 inches; width, 5 feet 6 inches.

1334—FOUR-FOLD TOOLED AND ILLUMINATED LEATHER SCREEN

Queen Anne Style

70.— Oblong folds, paneled at crown with jardinières, birds and flowers; the lower portion elaborately and irregularly paneled with Chinese subjects, developing pavilion and many figures.

Height, 6 feet 6 inches; length, 7 feet 4 inches.

1335—LAQUÉ CABINET

English, Eighteenth Century Style

60.—Upper portion with semicircular molded hood at center and incurved sides. Arranged with three glazed paneled doors. Lower portion of similar contour, fitted with two doors at center and end flanking doors. Finished dark peacock-blue, with portions of the enrichment gilded.

Height, 6 feet 6 inches; width, 4 feet 4 inches.

1336—DECORATED CARVED SLEIGH

Dutch, Eighteenth Century

30.—Horseshoe-shaped body, enriched with scrollings at head and foot. Fitted for a jardinière with metal lining and having serolled back bracket for driver. Supported on serolled legs and long runners curving to head, where they are enriched with clusters of flowers. Panels at back painted with winter scenes in rich colors. The frame in brilliant crimson: parcel gilded.

Height, 46 inches; length, 65½ inches

1337—CARVED OAK BACK PRINCE'S SEAT *Flemish Renaissance Style*

35.—High domed canopy over paneled sides and back, which are parted by spirally twisted columns terminated in archaic figures and adorned with medallion busts; the outer back also paneled and enriched with scrollings. The canopy with trophy at dome and columnar motives sustaining figures of mourning knights. Serolled arms, wood seat and serolled supports having stretchers.

Height, 6 feet 6 inches.

1338—DECORATED MAHOGANY TALL-CASE STRIKING CLOCK

English, Eighteenth Century Style

60.—Oblong hood, with arched glazed door and fluted supporting columns. Brass dial, with serolled corners and silvered annular ring for numerals. Long case, with arched door and high paneled pedestal. Decorated medallioned classic figure festoons and vases of flowers.

Height, 7 feet 3½ inches; width, 1 foot 10½ inches.

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1339—SATINWOOD AND MAHOGANY INLAID SPINET CASE

Sheraton Period

17.50—Oblong hinged top with round corners. Finely inlaid with satinwood and other bandings. Paneled front of similar contour enriched with varied oval medallions and similar bands. Supported on square tapering legs.

Height, 34 inches; length, 71 inches.

1340—BROCADE UPHOLSTERED DAY-BED AND TWO EASY CHAIRS

75.—Day-bed with horseshoe head. Chairs with roll-over fan-shaped backs. Supported on baluster legs. Finished gray lacquer. Covered in blue and ivory floral striped brocade. (Brocade stained and defective.)

Heights, 2 feet 10½ inches; length, 5 feet 1 inch.

1341—TWO CARVED WALNUT BEDS

Queen Anne Style

140.—High scroll-molded and paneled head-board, and low foot, supported on cabriole legs. Box springs for same.

Height, 5 feet 1½ inches; length, 6 feet 7 inches; width, 3 feet 7½ inches.

1342—ASH WINDSOR BED

English, Eighteenth Century Style

37.50.—Molded arched foot and head, firmly spindled. On club-shaped feet. Box spring and mattress.

Height, 2 feet 7½ inches; width, 3 feet ¾ inches; length, 7 feet 3 inches.

1343—GENTLEMAN'S CARVED MAHOGANY WARDROBE

Chippendale Style

65.—Dentil-molded cornice and frieze with sunk fret. Front enclosed by two double-paneled doors, having mirrors on the inner sides. Interior fitted with trays.

Height, 6 feet 1 inch; width, 2 feet 11½ inches.

1344—SATINWOOD INLAID WARDROBE

Sheraton Style, circa 1860

50.—Molded cornice, enriched with bandings; the front arranged with two enclosing doors, having mirror at upper part and oval medallioned urns beneath; paneled ends; below the doors is a long deep drawer. On valanced bracket feet. The wardrobe is demountable, the ends, doors, cornice and drawer portion forming separate sections for traveling.

Height, 7 feet 2 inches; width, 4 feet 3 inches

1345—GENTLEMAN'S TWO-PART WARDROBE

Sheraton Style

25.-

Dentil-molded cornice; front in two sections, that at left being enclosed by a double-paneled door, with the interior arranged with four trays and three deep drawers. Smaller section at right enclosed by a similar door, with interior compartment for hanging. Supported on molded and bracketed base.

Height, 7 feet; width, 6 feet 1 inch.

1346—LAQUÉ AND MAHOGANY MANTEL IN CUIVRE DORÉ

Empire Style

10.-

Oblong ivory laqué top, studded with gilded fleurs-de-lis; molded frieze, mounted with scrollings and studded with further fleurs-de-lis; supported on two mahogany columns at each end richly mounted in *cuivre doré* with leaf capital and molded base. The columns supported on molded stepped ivory plinths. Marble linings for same.

Height, 4 feet 10¼ inches; length, 7 feet.

Out

1347—EARLY AMERICAN INLAID MAHOGANY PIANO

Sheraton Style

—

Long shaped case, with hinged front and top; supported on square tapering legs; the instrument lacking; ready to be converted into a writing table.

Height, 2 feet 10½ inches; length, 6 feet 7 inches; width, 3 feet 6½ inches.

200.- 1347A - Piano

5.- 1347B - Lamp

SIXTH SESSION
THURSDAY AFTERNOON, FEBRUARY 14, 1924
IN THE ASSEMBLY HALL
OF
THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1348 to 1619, inclusive

1348—TWO LINGERIE CUSHIONS

22.— One oblong; sheer linen with central filet medallion, displaying two cupidons surrounded by scrollings of cut work; filet lace edge. The other circular and similar.

1349—THREE BLUE VELOURS CUSHIONS

6.— Square; deep steel-blue velours on both sides.

1350—GOLD-EMBROIDERED CUSHION

10.— Oblong; blue woolen field, enriched with large draped coat of arms. Executed in gold threads, pale yellow and green silks. Trimmed with galloon.

1351—EMBROIDERED PURPLE VELOURS SOFA-BACK CUSHION

31.— Elliptical; finished with moss edging and tassels at ends. Enriched in colored wools, with arched bouquet of flowers.

1352—CRIMSON BROCATELLE CUSHION

10.— Oblong; center panel of crimson floral brocatelle; finished at ends and back with cloth-of-gold. Trimmed with gold fringe and tassels.

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1353—EMBROIDERED CRIMSON DAMASK CUSHION

10.— Square; rose-crimson floral damask, enriched in appliqué with needle-painted winged figure of the "Announcing Angel." Trimmed with crimson fringe.

1354—TWO DRAP D'OR BROCADE CUSHIONS

16.— Oval and square; woven in differing patterns in gold threads with floral scrollings and jardinières. Trimmed with tassels.

1355—ROSE VELOURS FOOT-CUSHION

7.— Elongated oval; of lustrous rose velours. Trimmed with broad bands of open gold lace and fur. Finished at ends with tasseled fringe.

1356—TWO LAVENDER-SILK CUSHIONS

12.— Elliptical; finished at ends with scrollings of gold cord. Edging of ruffled lavender silk.

1357—TWO SILK CUSHIONS

16.— One square; of changeable green and lavender silk; trimmed at corners with clusters of fruit (fruit defective). The other oval; of golden-yellow silk; trimmed with central gold lace panel, garland of ribbon flowers and lace edge.

1358—SILVER-EMBROIDERED CRIMSON VELVET CUSHION

10.— *Italian, Seventeenth Century*
Oblong; ruby crimson velvet front and back; the front enriched with a draped cartouche, occupied by a military trophy. Executed in raised solid stitches of silver and trimmed with contemporary galloon.

1359—TWO BROCADE CUSHIONS

20.— *French, Eighteenth Century*
Woven on a damassé blue ground, with lace like motives and flowers. Trimmed with gold galloon.

1360—BROCADE CUSHION

9.— *Louis XVI Period*
Woven on ivory silk with sprays of flowers. Trimmed with galloon. Oblong.

1361—LARGE EMBROIDERED IVORY SILK CUSHION

Italian, Seventeenth Century

- 15.—Oblong; displaying bowknotted scrollings of flowers in pastel colored silks and silver threads; the embroidery interrupted with bands of silver lace. (Needs restoration.)

1362—GOLD-EMBROIDERED CRIMSON SILK CUSHION

Southern Italian, Sixteenth Century

- 35.—Rose-crimson satin, richly embroidered in gold threads, with passages of crimson and blue, with central lobed blossom and vines having lotus devices at quarters and intermediary cruciform blossoms. Field scrolled with further flowers. Green satin borders, scrolled with further lotus blossoms and large leaves. Rose-crimson back. (Defective.)

30 inches square.

1363—CRIMSON VELVET ILLUMINATED MISSAL

Portuguese, Sixteenth Century

- 10.—Covered in contemporary rose-crimson velvet. Illuminated on parchment with very elaborate coat of arms as frontispiece and twenty-six initial letters in colors and gilding.

Length, 12½ inches.

1364—CRIMSON VELVET MISSAL

Venetian, 1786

- 50
12.—Rose-crimson velvet cover, enriched on both sides with coroneted silver embroidered coat of arms and panels of silver galloon.

Length, 13¾ inches.

1365—CRIMSON VELVET MISSAL

Neapolitan, 1793

- 50
7.—Covered in rich ruby velvet, embossed with scrollings of small flowers. (Needs restoration on edges.)

Length, 14¾ inches.

1366—NEEDLEWORK PANEL

Flemish, Seventeenth Century

- 50
22.—Head of an old man, wearing blue cap. Framed. (Needs restoration.)

Height, 14 inches; width, 12½ inches.

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1367—TWO EMBROIDERED IVORY SILK PANELS

French, Eighteenth Century

25.— Displaying a vase of dainty flowers in which a bird is perched.
Finished with fine border of small flowers. Executed in dainty
colors and paillettes.

Height, 12 inches; length, 12½ inches.

1368—GOLD BROCADE COVER

Persian, Eighteenth Century

5.— Ground of solid gold threads, woven in crimson and blue, with
recurring carnation motives. Trimmed with gold galloon.

19 inches by 10 inches

1369—EMBROIDERED IVORY CHASUBLE, MANIPLE AND STOLE

French, Late Eighteenth Century

25.— Rich ivory satin, daintily embroidered in minute chain stitch,
with sprays of varied flowers. Trimmed with gold galloon.

1370—SILVER BROCADE DALMATIC

French, Early Eighteenth Century

12.50.— Ivory field, damassé with silver flowers and woven with trailing
vines of smaller flowers in pastel colors. Portions trimmed with
silver lace. (Needs restoration.)

1371—GOLDEN-YELLOW AND SILVER BROCADE CHASUBLE, MANIPLE
AND STOLE

French, Eighteenth Century

12.50.— Golden-yellow; woven with silver stripes, dainty vines and
flowers. Trimmed with silver galloon. (Portions of galloon
missing.)

1372—LACE FLOUNCE

Milanese, Seventeenth Century

— Enriched with tulip motives and scrollings; on ground of small
medallions.

Length, 63 inches; width, 8 inches

1373—LACE AND LAWN CHILD'S CHRISTENING ROBE

25.— Sheer ivory lawn, the front with insertions of Brussels lace.
Trimmed at foot with similar floral lace.

1374—TWO CHINESE EMBROIDERED PANELS *Eighteenth Century*

70.— Deep ivory silk, enriched with large crimson peonies, amidst which two Feng-huangs and butterflies are flying. Slightly enriched with gold.

Height, 30 inches; width, 31½ inches.

1375—GOLD-EMBROIDERED CRIMSON SATIN COVER

65.— Crimson field, enriched with birds and vines of flowers in gold threads and central ivory medallion and bracket corners having mosque at center and scrolling of flowers. Valanced border.

6 feet 10 inches by 4 feet 10 inches

1376—RENAISSANCE LACE COVER

50.— Displaying floral quatrefoils on a wave-motived ground. Scal-
loped edge.

8 feet 4 inches by 7 feet.

1377—TWO RENAISSANCE LACE COVERS

35.— Similar to the preceding.

36 inches square.

1378—TWO LAVENDER STRIPED DAMASK CURTAINS AND LAMBREQUIN

22.— Woven with broad floral stripes in lavender, interrupted by many striped narrower bands of green and yellow.

Height, 8 feet 2 inches; width, 6 feet.

1379—TWO EMBROIDERED ROSE-SILK CURTAINS, LAMBREQUIN AND BANDS

30.— Rose-du-Barry silk, enriched in ivory, with double borders of rosettes and laurel leaves. Trimmed with finely tasseled fringe.

Length, 8 feet 8 inches; width, 4 feet 3 inches.

1380—GILDED OVAL MIRROR

Louis XV Style

12.— Enriched with rocaille scrollings and sprays of flowers. (Com-
position.)

Height, 23½ inches; width, 16 inches.

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1381—CUIVRE DORÉ TOILET MIRROR

Louis XV Style

35.- Scrolled shield-shape; enriched with leafage, cartouche water-drip, rocaille motives and cupidons seated at scrolled feet. Easel back.

Height, 24½ inches; width, 17 inches.

1382—CARVED AND GILDED MIRROR

Louis XV Style

17.- 50 Long oblong molded frame, scrolled at crown and enriched with entwining garlands of flowers. Fitted with two old mirrors.

Height, 5 feet 8 inches; width, 1 foot 1 inch.

1383—ITALIAN BRASS LAMP

Seventeenth Century

6.- Baluster shaft, with long rodde loop-handle, supporting urn with four arms for wicks.

Height, 15 inches.

1384—DECORATED PORCELAIN AND CUIVRE DORÉ ELECTROLIER

25.- Two little Dutch children dancing round a reeded *cuivre doré* shaft, sustaining printed tan silk umbrella shade.

Height, 15 inches.

1385—DECORATED PORCELAIN AND CUIVRE DORÉ ELECTROLIER

Saxe Style

25.- Rustic lad and maiden, standing on round base before a reeded shaft sustaining a printed tan silk umbrella shade.

Height, 15½ inches.

1386—DECORATED PORCELAIN AND CUIVRE DORÉ ELECTROLIER

22.- 50 Three little Dutch children dancing round a garlanded shaft. On round base.

Height, 18½ inches.

1387—TWO BLANC-DE-CHINE PORCELAIN AND CUIVRE DORÉ LAMPS

50.- Kwan-yin. Robed and mantled figure of the "Goddess of Mercy." Seated on thalamus base. Mounted with round laurel molded *cuivre doré* base.

Total height, 24 inches.

1388—DECORATED PORCELAIN ELECTROLIER

Saxe Style

52. — Two Court Lovers, in elaborate costumes, are seated before a column, supporting a printed tan-silk umbrella shade. On round base.

Height, 24 inches.

1389—CARVED AND GILDED ELECTROLIER

Italian, Renaissance Style

17.50 — Baluster-shaft; enriched with heads of cupidons. On round gadrooned base. Fitted with long candle, terminating in three arms for lamps.

Height, 27 inches.

1390—FOUR CUIVRE DORÉ WALL APPLIQUES

Louis XV Style

32.50 — Leaf-scrolled back, emitting two scrolled arms for lights. Fitted for electricity.

Height, 18 inches.

1391—FOUR LUSTERED GILDED FORGED IRON WALL APPLIQUES

Directoire Style

90. — Cut-glass baluster, supporting two leaf-scrolled arms, surmounted by a rayed mask and fitted with electric candles. Cut-glass bobèches, and baluster festooned with faceted glass lusters.

Height, 19 inches.

1392—TWO LUSTERED CUIVRE DORÉ WALL APPLIQUES

Louis XVI Style

40. — Fluted, tapering back, surmounted by a flaming urn and emitting three cornucopia arms fitted with electric candles. The arms festooned and pendent with cut crystal glass lusters.

Height, 24½ inches.

1393—FIVE CUIVRE DORÉ WALL APPLIQUES

Louis XVI Style

25. — Tasseled ribbon back with two spirally twisted cornucopia arms. Fitted for electricity.

Height, 26 inches.

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1394—TWO LUSTERED GILDED FORGED IRON WALL APPLIQUES

Directoire Style

35.— Drapery festooned oval, medallion back, rayed with cut lusters; surmounted by husk and ribbon. Two hooked side arms for electric candles. The arms and ears above medallion festooned and pendent with finely faceted cut-glass lusters.

Height, 30 inches.

1395—TWO BRASS ANDIRONS, SET OF FIRE TOOLS AND STAND

Louis XVI Style

37.⁵⁰— Andirons, with arched baluster front, festooned with oak-leaves, mounted by flame vase terminals of different sizes. On tripod scrolled feet. Tools in Renaissance style, consisting of shovel, poker, tongs, brush and bellows.

Height of andirons, 14 inches.

1396—TWO CUIVRE DORÉ ANDIRONS

Renaissance Style

50.— Fluted baluster shaft enriched with leafage; surmounted by a square motive having lion-head and ring-handles and flaming terminals. Supported on two arched leonic legs with claws.

Height, 29½ inches.

1397—TWO BRASS ANDIRONS

French Renaissance Style

70.— Bulbous valanced shaft enriched with festoons, heads of cupids terminating in double leaf and husk enriched pinnacle; supported on open tripod with cartouched center and scrolled demi-nymphs having claw feet.

Height, 38 inches.

1398—LARGE BRASS CHANDELIER

Flemish, Renaissance Style

25.— Bulbous baluster shaft, with scrolled pendant and crowning ring for suspension; developing two tiers of finely scrolled arms toward the foot and arched crowning tier. The lower two tiers having nine arms each, and the crowning tier, four arms.

Height, 55½ inches.



1399—TWO BRONZE ANDIRONS

Renaissance Style

130. Tapering oblong shaft; enriched with laurel garland pendent from a leonic head and terminal of satyr bust. On three arched leaf-scrrolled legs and lozenge foot; sustaining two seated cupids. Rich brown-green patina.

Height, 38½ inches.

1400—LUSTERED FORGED IRON STANDING ELECTRIC LAMP

42. Round black iron shaft, with scrolled tripod feet. Enriched at crown with faceted S-scrrolled glass arm fitted with electric candle and pendent with pear-shaped drops.

Height, 68 inches.

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1401—TWO LAQUÉ FORGED IRON STANDING ELECTRIC LAMPS

75.— Round shaft, on high spirally twisted tripod; enriched at crown with two florally scrolled arms, fitted with candles and parchment shade.

Height, 68½ inches.

1402—TWO FORGED IRON ELECTRIC CHANDELIERS

Italian Renaissance Style

80.— Two graduated annular rings, sustained by four S-scrollings and cruciform bars. The upper with six and the lower with eight electric candles. Long chain for suspension.

Total height, 6 feet; diameter, 2 feet 8½ inches.

1403—FORGED IRON TORCHÈRE *French, Seventeenth Century Style*

25.— Spirally twisted shaft; enriched triple-scrrolled lobes and curiously arched tripod legs. Basketed crown with round socket.

Height, 5 feet 10½ inches.

1404—TWO SCULPTURED STATUARY MARBLE COVERED BOWLS

20.— Bowls, simulating basketwork; dome-covers enriched with closely clustered fruit.

Height, 9 inches.

1405—CHINESE SCULPTURED STONE JARDINIÈRE

Ming Period

15.— Oviform, oblong jar; flanked with scrolled arms presenting deities. Partially painted green and orange.

Length, 19 inches.

1406—TEAKWOOD PEDESTAL

15.— Lobed round top with inset pink marble. Supported on cabriole legs having griffin knees.

Height, 15½ inches.

1407—JAPANESE CARVED TEAKWOOD PEDESTAL

20.— Pearl-molded round top, with pink inset marble. Florally scrolled open valance. On cabriole legs.

Height, 18 inches; diameter 18 inches.

1408—CARVED AND GILDED PEDESTAL

Renaissance Style

50
22.—Circular top, with leaf-molded roll-over rim and valanced frieze. Supported on leaf-scrrolled legs and triangular incurved base, having vase terminal at center.

Height, 19 inches; diameter of top, 17 inches.

1409—TWO POLYCHROME SGABELLO PEDESTALS

Italian, Seventeenth Century

10.—Molded oblong top and frieze; supported on lyre-scrrolled front and back having short central stretcher toward foot. Decorated with scrollings and seated figure of "Amorino" in mellow low-toned colors.

Height, 49 inches.

1410—INLAID ELMROOT TEA-CADDY

Late Eighteenth Century

50
12.—Sarcophagus-shaped, with canted hinged top; finished with black molding at foot; the interior fitted with two oblong caddies and central cut-glass sugar bowl of the period.

Length, 12½ inches.

1411—MINIATURE INLAID WALNUT BUREAU

Early Dutch

20.—Serpentined molded top; frieze and ends of similar contour; fitted with three drawers, enriched with miniature porcelain medallions painted with eighteenth century figures. Mounted in *cuière doré* with handles, knees and toes.

Height, 13 inches; width, 13½ inches.

1412—TWO CRIMSON BROCATELLE WALNUT STOOLS

Italian, Seventeenth Century

35.—Oblong top, covered in floral crimson and golden-yellow brocatelle; trimmed with fringe. Supported on square tapering legs, having similar box stretchers.

Height, 21 inches.

1413—TWO CARVED WALNUT SGABELLI *Italian Renaissance Style*

15.—Open scrolled medallioned back enriched with bust of Giovanni Mocenigo. Seat carved in the form of a shell; medallioned front occupied by a winged lion head and terminated in dolphin head.

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1414—SILVER-BROCADED VELVET CARVED WALNUT BENCH

Italian Renaissance Period

55.— Oblong top, with seat simulating loose cushion; trimmed with gold tassels. Rich soft rose-crimson velvet, woven in ivory and threads of silver with ogivals, occupied by fine infloretted blossoms.

1415—MAHOGANY BANQUETTE

17.50.— Molded oblong top, with ball terminals at corners, covered in lavender silk. Supported on curule legs, enriched with rudimentary feet and pateræ. Parcel gilded.

Height, 24 inches; length, 24 inches.

1416—CARVED AND GILDED BROCADE CHAIR

12.50.— Ribbon-molded oblong back and seat covered in blue and ivory floral striped brocade.

1417—TWO IMPORTANT SILVER EMBROIDERED CARVED AND GILDED
STATE CHAIRS *Venetian, Late Seventeenth Century*

560.— High arched back, surmounted by a mask-pediment; deeply scrolled arms and legs, enriched with arabesques and leafage. Covered in crimson velvet, richly embroidered in silver; the back with coroneted medallion, surrounded by floral arabesques; the seats similar. The frames of a later period.

1418—THREE CARVED AND GILDED CHAIRS

30.—Medallioned open scrolled back and stretched outcurving round legs. Seats covered in black brocade woven with Chinese motives.

1419—TWO POWDER-BLUE PORCELAIN ELECTROLIERS, MOUNTED IN
CUIVRE DORÉ *Louis XV Style*

35.—Oviform jar, with dome-cover. Mounted in *cuivre doré* with four leaf and rocaille scrolled arms, fitted with electric candles. On open scrolled base.

Height, 24¼ inches.

1420—TWO CUIVRE DORÉ CANDELABRA *Louis XVI Style*

45.—Scrolled baluster shaft, supported on a tripod surmounted at each corner by a sphinx; seven scrolled arms fitted with electric candles.

Height, 29 inches.

1421—TWO CARVED WALNUT CHAIRS

30.—Circular open medallioned back, enriched with splat formed of ears of wheat. On tapering round legs. One chair covered with green monk's cloth, the other in medallioned soft green cut-velvet.

1422—SMALL INLAID TULIPWOOD TABLE

30.—Oblong top, with canted corners, having inset of dark tapestry gray marble. Front fitted with two feather-paneled tulipwood drawers. The pilasters paneled and having triglyph motives. Supported on oblong tapering legs.

Height, 32¼ inches; width, 21¼ inches.

Out
1423—DUTCH MARQUETRY MAHOGANY TABLE *Eighteenth Century*

— Oblong top with ogee frieze having long drawers. Supported on bracketed cabriole legs enriched with vase of flowers, chimeric animals and hand scrollings.

Height, 29 inches; length, 34 inches.

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1424—TWO DECORATED LAQUÉ CABINETS

Venetian, Eighteenth Century Style

135.—Serpentined molded top, finished to simulate rouge marble. Front fitted with door, having mirror-panel, *égloûisé* with jardinière of flowers. On cabriole legs; the ends painted with vines of flowers. Finished old-ivory.

Height, 30 inches; width, 21 inches.

1425—ACAJOU CABINET, MOUNTED IN CUIVRE DORÉ

Louis XVI Style

70.—Oblong front with round pilasters; fitted with paneled drawer and two paneled enclosing doors under. Supported on short cabriole legs. Half-statuary marble top, with round corners; fitted with *cuivre doré* pierced balustered gallery.

Height, 36 inches; width, 24 inches.

1426—TWO BRONZE AND MARBLE CANDELABRA *First Empire Period*

65.—Shaft as voluminously robed and winged nymph, supporting urn, bearing a cluster of six leaf-scrolled arms for lights; the nymph standing on an orb. *Rouge antique* square marble pedestal, enriched with *cuivre doré* leaf-molding toward foot.

Height, 29 inches.

1427—ACAJOU CABINET, MOUNTED IN CUIVRE DORÉ

Louis XVI Style

65.—Oblong, with slightly inset center and paneled half-round corners. Frieze fitted with three mock drawers. Front with four narrow central drawers, flanked by doors simulating tambour slides. Supported on tapering round legs. Mounted in *cuivre doré*, with small festooned appliqués at pilasters, escutcheons and toes. Half-statuary marble top.

Height, 37¼ inches; width, 30¾ inches.

(Companion to the following)

1428—ACAJOU CABINET, MOUNTED IN CUIVRE DORÉ

Louis XVI Style

65.—Similar to the preceding.

Height, 37¼ inches; width, 30¾ inches.



1429—MARBLE CLOCK SET, MOUNTED IN CUIVRE DORÉ

Marie Antoinette Style

180. Comprised of clock and two candelabra; the clock with lyre-shaped support and oval molded plinth of statuary marble. Mounted in *cuivre doré* with sunburst mask at crown, festoons of flowers, garlands and moldings; the annual ring of pendulum closely set with brilliant rhinestones. The candelabra, deep bowl-shaped vases and circular plinths of statuary marble, mounted in *cuivre doré*, with four arms each, for lights. The vases supported by festooned tripod legs, having satyr masks at crowns, moldings and annular ring of closely set rhinestones at each base.

Heights, 22 and 18½ inches.

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1430—CARVED MAHOGANY DUMB-WAITER *Louis XVI Style*

15.— Four graduated circular sunk molded tiers. Supported on expanding round shaft, enriched with reeds and flutings. The two lower tiers supported on fluted brackets and vase-shaped feet.

Height, 42¼ inches.

1431—MAHOGANY CANDLESTAND *Directoire Style*

20.— Molded triangular shaft, adjusted with a spring in front; supporting oval tray; fitted with two oxidized silver-plated sockets and long rod to support candle-shade. On scrolled tripod feet.

Height, 45¾ inches.

1432—INLAID TULIPWOOD SPECIMEN CABINET, MOUNTED IN CUIVRE DORÉ *Louis XVI Style*

70.— Oblong molded top, with paneled frieze. On tapering square legs. Mounted in *cuivre doré* with molded and glazed case at top, medallions to frieze, paterae and toes.

Height, 30 inches; length, 32 inches.

1433—TWO SMALL CARVED AND GILDED CHAIRS

20.— Open lyre back; seat covered in pink and soft yellow floral brocade. Supported on stretchered tapering round legs.

1434—TWO MAHOGANY UPHOLSTERED DAMASK ARMCHAIRS

95.— High oblong back; open arms; loose seat covered in very beautiful green floral damask; supported on baluster stretchered cabriole legs.

1435—INLAID GUERIDON, MOUNTED IN CUIVRE DORÉ

17.50.— *Louis XVI Style*
Three circular tiers of half-statuary marble; finished with circular pierced *cuivre doré* galleries. Supported on straight acajou legs, tapering at foot and inlaid with mock flutings.

Height, 28¾ inches; diameter, 12 inches.

1436—INLAID PEAR-TREE TABLE

Louis XVI Style

50.—Serpentined oblong top, paneled with diamond and oblong motives. Valanced front fitted with three drawers. On slender cabriole legs.

Height, 27¾ inches; width, 14¼ inches.

1437—INLAID ACAJOU CENTER TABLE, MOUNTED IN CUIVRE DORÉ

Louis XVI Style

580.—Bracketed frieze, fitted with central shallow drawer and two deeper flanking drawers. Supported on square tapering legs. *Fleur-de-pêche* marble top of exquisite color. Mounted in *cuiivre doré* with molding to top, laurel-leaf bail-handles, cartouche escutcheons, scroll and husk frieze, festoons, drops and toes to legs.

Height, 2 feet 6½ inches; length, 4 feet 11 inches.

1438—CUIVRE DORÉ CLOCK SET

Louis XV Style

55.—Consisting of clock and two five-armed candelabra fitted for electric lights. Leaf-scrolled, cartouche-shaped clock, surmounted by a cupidon seated under a latticed canopy. Open scrolled feet enriched with rocaille cartouche at center. Candlesticks with scrolled balusters and feet; matching clock.

Height of clock, 22¾ inches; height of candelabra, 24½ inches.

1439—BRASS AND COPPER CLOCK SET

Renaissance Style

3750.—Consisting of clock and two candelabra. Scrolled pierced circular movement with silvered dial, surmounted by a pierced floral dome. Supported at side with balusters set upon leaf-scrolled and claw-footed base. Candelabra similar, with eight arms for lights.

Heights, 23¼ and 26½ inches.

1440—TWO UPHOLSTERED GREEN DAMASK ARMCHAIRS

130.—Oblong back with incurved arms; loose seat covered in beautiful green floral damask trimmed with broad silk galloons and fringe. Supported on fluted mahogany legs.

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1441—STATUARY MARBLE CLOCK, MOUNTED IN CUIVRE DORÉ

After Falconet, Louis XVI Style

180.—Clock with vertical oval truneated body, set with festooned porcelain dial and surmounted by bouquet and garlands of flowers. Two goddesses, lightly draped, are seated at left and right of a balcony which supports bouquets, while Cupidon stands at right in conversation with one of the goddesses. Supported on oblong statuary marble base, with round corners, enriched in *cuivre doré* with panel of sportive cupidons. Two candelabra, with statuary marble vase-shaped bodies and round bases, mounted in *cuivre doré*, with festooned satyr-heads on tripod supports and bouquets of flowers. Each having five electric candles.

Height of clock, 23½ inches; length, 19 inches.

Height of candelabra, 33 inches.

1442—DEEP UPHOLSTERED ARMCHAIR

50.—Oblong back, bolster arms and loose seat covered in cream rep. Supported on bulbous feet.

1443—INLAID MAHOGANY ARMCHAIR

25.—Oblong back having broad crowning rail; arm panels scrolling into open gadrooned baluster and seat upholstered in white. Supported on reeded tapering legs.

1444—INLAID TULIPWOOD TABLE

Louis XVI Style

45.—Oblong feather-paneled top, with round corners, enriched with green bandings. Valanced frieze, fitted with drawer having leather-lined writing-slide. On very slender cabriole legs. Mounted in *cuivre doré*, with molding to top and garlanded oval escutcheon.

Height, 30 inches; width, 16 inches.

1445—INLAID TULIPWOOD TABLE

Louis XVI Style

30.—Octagonal galleried top, feather paneled with tulipwood. Frieze curiously paneled with chevrons and fitted with one drawer. Octagonal shaft, having small similarly shaped mid-shelf. Supported on four scrolled feet.

Height, 28¾ inches; diameter, 16½ inches.



1446—ACAJOU WRITING TABLE, MOUNTED IN CUIVRE DORÉ

Louis XVI Style

230. Semicircular top, with incurved central front, lined with old-green leather. Frieze fitted with three drawers and paneled to simulate drawers at back. Supported on square tapering legs. Mounted in *cuivre doré*, with lattice-pierced gallery, fine moldings to panels, collars and toes. (Ink stains on top.)

Height, 29 inches; length, 50½ inches.

1447—TWO SMALL MAHOGANY SMOKING TABLES

50. Oblong top, covered with glass and having nickel rims. Supported on tapering square legs.

Height, 19½ inches; width, 16½ inches.

1448—INLAID SATINWOOD CARD TABLE

60. Semicircular top, enriched with fan-shaped rosewood central panel, inlaid with honeysuckle motives; the side lunettes with sprays of roses; frieze of similar contour, banded with tulipwood and inlaid with medallion and further sprays of roses. On leaf-carved baluster legs.

Height, 28¾ inches; diameter, 42 inches.

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1449—SMALL UPHOLSTERED CHAIR

25. Horseshoe back and loose seat, covered in lavender silk. Supported on tapering square legs. Finished French gray.

1450—EIGHT CARVED WALNUT BLUE VELOURS CHAIRS

152. Oblong back and seat, covered in soft gray-blue velours. Trimmed with brass nails. Supported on rusticated square legs, having shaped stretcher at front and sides.

1451—INLAID TULIPWOOD WORK TABLE

Louis XVI Style

35. Serpentine oblong lifting top, disclosing compartments at sides and a larger one at center, with cover. Deep frieze of similar contour to top, fitted with shallow drawer at one end. Supported on cabriole legs. Mounted in *cuivre doré* with escutcheon, knob and toes.

Height, 28 inches; width, 17 inches.

1452—MAHOGANY SPECIMEN CABINET, MOUNTED IN CUIVRE DORÉ

First Empire Period

115.— Oblong front, fitted with ten drawers which are locked by hinged pilasters. Supported on molded base. Mounted in *cuivre doré*, with knobs and shell appliqués to drawers; scrolled appliqués and rosettes to pilasters and base. Exceptionally fine half-statuary marble top, inlaid with lunette of red Griotte and Siena marbles.

Height, 38¾ inches; length, 51½ inches.

1453—INLAIN TULIPWOOD CABINET, MOUNTED IN CUIVRE DORÉ

Louis XVI Style

70.— Rectangular, with center portion slightly bowed. Frieze fitted with three drawers; front with two central doors, flanked by others; semicircular pilasters. Supported on cabriole legs. Mounted in *cuivre doré*, with drapery appliqués at pilasters, scrolled leaf toes and vase and leaf appliqué at valance below central doors, escutcheons and handles. Under central frieze drawer is a leather-lined writing slide. Half-statuary marble top.

Height, 44¾ inches; length, 47½ inches.

1454—INLAIN TULIPWOOD CABINET, MOUNTED IN CUIVRE DORÉ

Louis XVI Style

140.— Similar to the preceding.

1455—MAHOGANY CABINET, MOUNTED IN CUIVRE DORÉ

Empire Period

150.— Oblong top; frieze fitted with long drawer; front arranged with two doors enclosing series of drawers. On carved claw feet. Mounted in *cuivre doré* with moldings, honeysuckle scrollings to frieze, medallioned busts on doors and nymphs' heads to pilasters.

Height, 38 inches; length, 56 inches.

1456—CUIVRE DORÉ CLOCK

Louis XIV Style

40.— Drum movement, with lion-head handles, surmounted by a figure of Father Time. Supported on leaf-scrolled base with lion-claw feet.

Height, 28¾ inches; width, 17 inches.

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1457—CHINESE PORCELAIN CLOCK, MOUNTED IN CUIVRE DORÉ

Louis XVI Style

200.—

Oviform jar; glazed in *sang-de-bœuf*. Richly mounted in *cuivre doré* with surmounting figure of Cupidon seated on cloud forms, on body with two scrolled roosters' heads sustaining by ribbon the garlanded porcelain dial of clock set in the body of jar; fluted round base with square plinth having incurved corners.

Height, 27 inches.

1458—BRONZE AND SIENA MARBLE CLOCK

By Ledure, Empire Period

65.—

The figure of Brutus is seated toward left, on an oblong block, in which is a wreathed gilded drum movement signed "Ledure." Military implements are about the famous Roman. Supported on stepped oblong Siena marble plinth mounted with *cuivre doré* leaf molding. Rich deep brown patina.

Height, 31¾ inches.



1459—MARBLE AND CUIVRE DORÉ CLOCK

By Berbault, Louis XVI Style

40. — Porcelain dialed drum movement, supported on flaring pedestal and statuary marble plinth with semicircular ends. The movement surrounded by cloud motives, trophies and wreaths amid which are three sportive cupids finished dark green.

Height, 25 inches; length, 26½ inches.

1460—TWO MAHOGANY CABINETS, MOUNTED IN CUIVRE DORÉ

Empire Period

40. — Molded oblong frieze with round corners, fitted with drawer and enclosing door beneath. Supported on open balusters and small base. Mounted in *cuivre doré* with facing nymphs and festooned flaming torches at frieze, the door with figure of "Venus Rising from the Sea." Tapestry gray marble top.

Height, 40½ inches; width, 30 inches.

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1461—TWO CUIVRE DORÉ AND MARBLE CANDELABRA

Louis XVI Style

120.— Rich *rouge antique* urn-shaped vase, with square base. Mounted in *cuivre doré* with bouquet of flowers; fitted for six lights; leaf moldings and grape festooned ram's-head handles.

Height, $29\frac{1}{2}$ inches.

1462—TWO CUIVRE DORÉ AND BRONZE CANDELABRA *Empire Period*

60.— Expanding reeded round shaft, tripod clawed legs and seven arms for lights of dark green bronze. Mounted in *cuivre doré* with sockets, leaf capital and base to shaft and incurved molded triangular foot.

Height, $36\frac{1}{2}$ inches.

1463—TWO CUIVRE DORÉ AND BRONZE CANDELABRA

First Empire Period

60.— Shaft as voluminously draped nymph, bearing on her head a winged urn-shaped motive, which supports eight arms, fitted for electricity. Supported on enriched drum-shaped pedestal.

Height, $40\frac{3}{4}$ inches.

1464—DECORATED SAXE CLOCK SET

115.— Pedestaled clock, enriched with flowers in relief, over left of which a voluminously robed figure of FLORA is leaning; on shaped base. Candelabra shafts with figures of Nymphs, carrying garlands, standing on pedestals and supporting on their backs six arms, fitted for electricity.

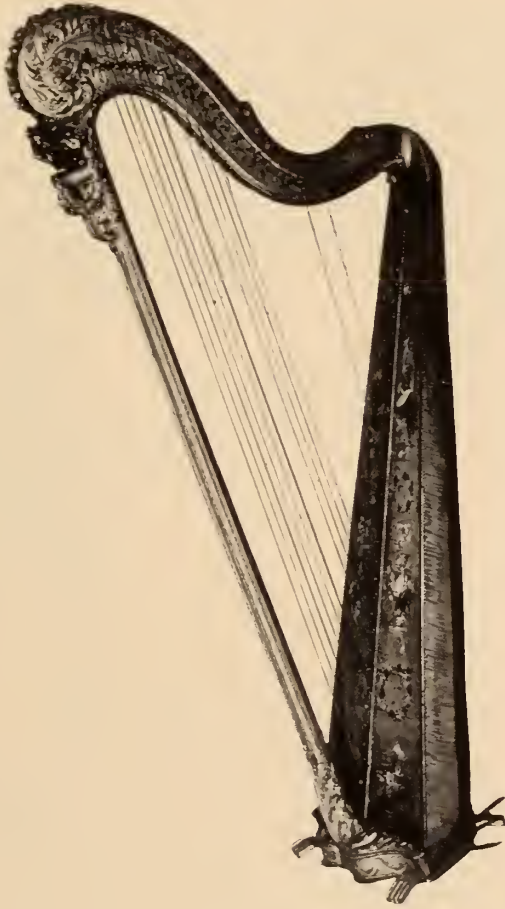
Height of clock, $29\frac{3}{4}$ inches; height of candelabra, $45\frac{3}{4}$ inches.

1465—INLAID WALNUT COMMODE

Italian, Eighteenth Century

60.— Oblong top, with inset of very beautiful pink Verona marble. Front feather-paneled as one, but fitted with two upper end-on-end drawers and three long drawers beneath. Inlaid with vase of fruit, supported by demi-nymphs. Mock fluted pilasters terminating in tapering square feet.

Height, 35 inches; length, $48\frac{1}{2}$ inches.



1466—CARVED AND GILDED HARP BY NADEMAN *Paris, circa 1780*

50. Very beautifully scrolled head enriched with garland of flowers, two cooing doves and oak-leaf festooned bracket supporting groups of birds; molded shaft having bracket of acanthus-leaves at foot. Pine sounding-board painted with military and pastoral trophies, baskets of flowers, medallions and bouquets of blossoms.

Height, 5 feet 2½ inches; width, 2 feet 5 inches.

Note: This type of harp is strongly identified with Marie Antoinette, who gave a number of these instruments to her entourage.

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1467—CARVED WALNUT CENTER-TABLE *Italian, Sixteenth Century*

135.—Massive oblong top; deep frieze, paneled with large rosetted panels on all sides. Front fitted with three drawers. Supported on baluster legs, with molded H-stretcher.

Height, 2 feet 7½ inches; length, 7 feet 4 inches.

1468—INLAID WALNUT ENCOIGNURE *Italian, Eighteenth Century*

50.—Serpentined top, enriched with wreathed bust of a "Warrior." Front of similar contour to top, fitted with a large enclosing door, paneled and medallioned. The medallion occupied by subject, "Venus at Her Toilet." The pilasters enriched with masks, husks and vases of flowers. Supported on stump feet.

Height, 40 inches; width, 33 inches.

1469—DECORATED FIRE-SCREEN *Italian, Early Eighteenth Century*

1750.—Arched oblong panel with quaintly molded crown. On cross-scrrolled feet. Decorated with biblical subject, "The Life of of Joseph," on both sides, surrounded by scrollings of birds and flowers in brilliant colors. The screen converted from an old panel.

Height, 36½ inches; width, 21½ inches.



1470—CARVED WALNUT CENTER-TABLE

Italian, Seventeenth Century

50.— Molded oblong top, with spiral flutings; paneled frieze, fitted with two drawers and having very unusual end-brackets of *amorini* heads. Supported on flaring stretchered end balusters, having forged-iron scrolled reinforcing brackets.

Height, 32 inches; length, 38 inches.

1471—CARVED WALNUT CENTER-TABLE *Italian, Sixteenth Century*

70.— Oblong top; bracketed frieze, fitted with three drawers, enriched with rosettes. Supported on open lyre-ends, having forged iron reinforcing baluster brackets.

Height, 31½ inches; length, 63 inches.

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Out

1472—TWO INLAID KINGWOOD ENCOIGNURES

Italian, Eighteenth Century Style

— Quarter-rund top, inlaid with panel and jardinière of flowers; frieze of similar contour adorned with drapery, festoons and tassels. Front enclosed with panel door having oval medallion in which are two herons disporting themselves; pilasters with rose vines pendent from drapery motives; mounted with escutcheons and appliqué to valance.

Height, 39½ inches; width, 25½ inches.

1473—TWO MAHOGANY ARMCHAIRS

35— Oblong back, scrolling into arms and seat, covered in old-rose corduroy. Supported on cabriole legs.

1474—CRIMSON BROCATELLE WALNUT ARMCHAIR

35.— Oblong back and seat covered in ivory and crimson brocatelle, woven with large bouquets. Flat arms, enriched with polychromed floral motives. Supports and frontal stretcher similarly enriched in polychrome. On square legs.

1475—CRIMSON DAMASK CARVED WALNUT STATE CHAIR

45.— High oblong back and seat, covered in floral ivory and crimson damask, woven with coroneted ovals; trimmed with velvet galloon. Gilded scrolled terminals, boldly scrolled open arms. Supported on baluster legs with deep feet. (Seat needs restoration.)

1476—CARVED MAHOGANY DAMASK DAVENPORT

85.— Oblong deeply tufted back, arms and seat covered in beautiful floral green damask; supported at front of arms with paneled pilaster enriched with leafage; these continue into short round feet.

Height, 2 feet 7 inches; length, 7 feet 1 inch.

1477—UPHOLSTERED WING EASY CHAIR

85.— Slightly arched low back, with wings, roll-over arms and loose seat, covered in Jacquard-loom tapestry, woven with scrollings of flowers on gray-ivory ground.

1478—UPHOLSTERED EASY CHAIR

45.— Oblong back, roll-over arms and loose cushion seat, covered in gray denim and slips of floral chintz.

1479—CARVED WALNUT DANTESQUE CHAIR

30.— Narrow back and seat, covered in original brown hide and scrolled arms, with leaf enrichment at back and rosettes at front. On heavy curule legs, having cross stretchers, with claw feet.

1480—LONG UPHOLSTERED DIVAN

55.— Oblong back, arched arms and seat, covered in Jacquard-loom tapestry, woven with growing shrubs and occasional flowers, in greens and pinks on gray grounds.

Height, 2 feet 9 inches; length, 6 feet 11 inches.

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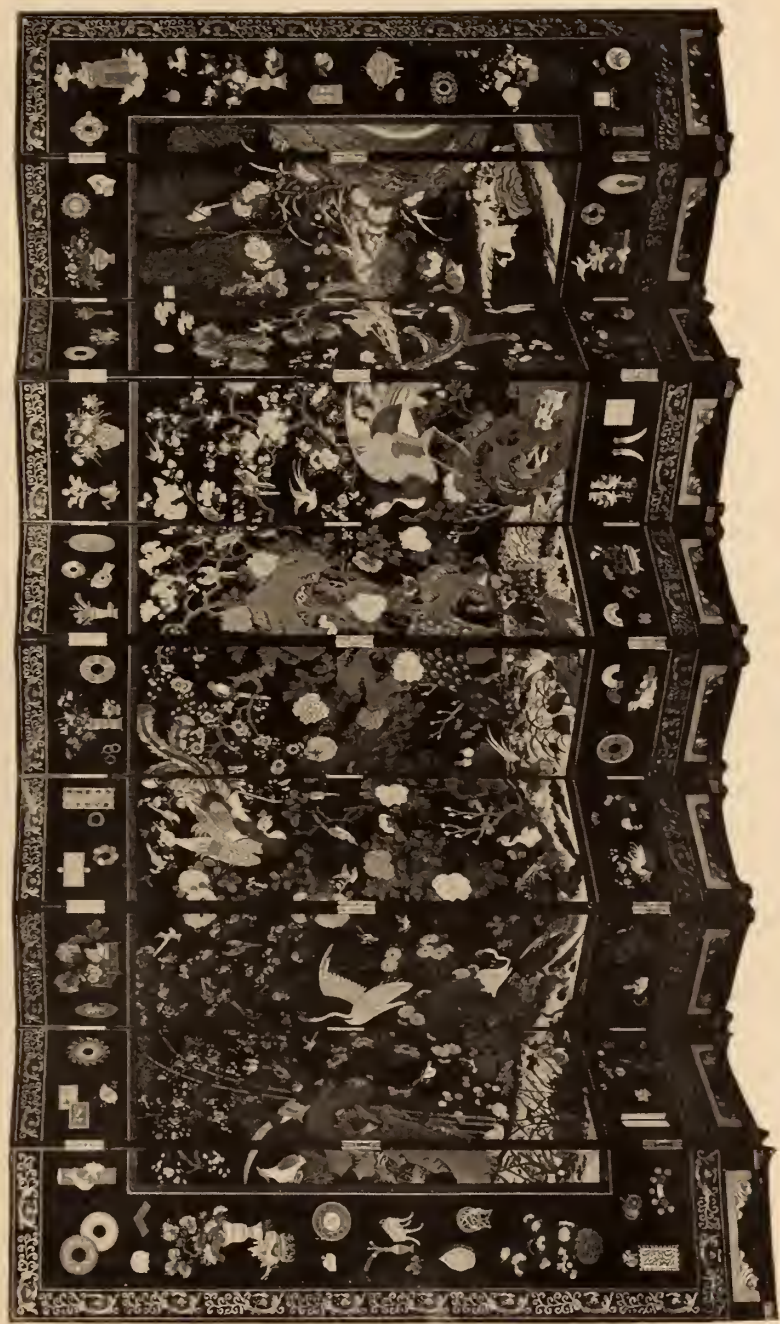
1481—CHINESE COROMANDEL LACQUER SCREEN

Late Eighteenth Century

190. Ten narrow oblong folds, fitted with reversible hinges, displaying large central panel extending across the whole of the folds, decorated with the varied flowers of the seasons in full bloom, amid rockery. Many gay-plumaged birds are seen among the flowers. Broad black surrounding border, enriched with symbols of the "Antiques" and the "Elegant Accomplishments." Small dragon-scrolled outer border. The back finished in Chinese red.

Height, 5 feet 5 inches; length, 12 feet 3¼ inches.

(Illustrated)



No. 1481—CHINESE COROMANDEL LACQUER SCREEN (*Late Eighteenth Century*)

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1482—CARVED AND GILDED CONSOLE TABLE

Italian, Eighteenth Century

25.— Oblong top, painted to simulate Brèche d'Alpes marble; paneled frieze with central fluted tablet, rosette and husked flanking motives. Supported on tapering round legs, enriched with fine leaf-collars and flutings.

Height, 37½ inches; length, 42 inches.

1483—INLAID MAHOGANY TABLE

Italian, Eighteenth Century

45.— Oval top, with deep frieze of similar contour, fitted with three drawers. Supported on tapering square legs. Finely enriched with wreathed figure of a nymph, scrollings and trophies on top, drawers and ends enriched with scrollings, festooned vases and dolphins' heads.

Height, 35½ inches; length, 48 inches.

1484—CRIMSON BROCATELLE UPHOLSTERED EASY CHAIR

160.— High scrolling back, arms and loose seat, covered in rose-crimson brocatelle woven with large infloretted bouquet of flowers; on stretchered, spirally twisted legs.

1485—UPHOLSTERED SOFA

110.— Oblong back, with two loose cushion seats; covered in monk's cloth. Supported on fluted walnut legs.

Height, 31 inches; length, 53 inches.

1486—INLAID PEAR-TREE CABINET

Italian, Early Eighteenth Century

60.— Oblong top, inlaid with group of "Musicians" and "Bacchic Figures"; front enclosed by two doors, having panels of festooned vases. Supported on tapering square legs.

Height, 33 inches; width, 24½ inches.

1487—CARVED WALNUT CABINET

Italian, Seventeenth Century

70.— Oblong massive triglyphed and rosetted frieze, fitted with two drawers, having brass knobs. Front arranged with a series of three double-fluted pilasters, having leaf-scrolled capitals; these part two paneled enclosing doors having brass knobs. Supported on intricately molded base.

Height, 3 feet 11 inches; length, 7 feet 3 inches.

1488—SMALL WALNUT SEWING-TABLE

Italian, Late Eighteenth Century

70.— Oblong gallery-top; frieze fitted with drawer. Supported on two ring-turned shafts, having cross feet and oval stretcher.

Height, 27½ inches; width, 13 inches.

1489—SMALL WALNUT SEWING-TABLE

Italian, Late Eighteenth Century

35.— Similar to the preceding.

1490—CARVED WALNUT CENTER-TABLE

Italian, Seventeenth Century

75.— Broad oblong top; basket-paneled frieze, terminating at ends in rams'-heads. Molded long H-stretcher, having seven leaf-balustered supporting legs. (Portions have been recarved and reconstructed.)

Height, 2 feet 9 inches; length, 6 feet 5 inches.

1491—INLAID WALNUT BUREAU

Italian, Eighteenth Century

65.— Serpentine oblong top and front, arranged with three drawers. Enriched with scrolled medallions and panels. Trimmed with brass ring handles.

Height, 41 inches; length, 57 inches.

1492—INLAID CARVED CHEST AND BUREAU

110.— Leaf-motived oblong top, hinged about center to open backward, giving access to a small chest. Front fitted with three long drawers below the frieze compartment of chest; the frieze and drawer with raised medallion, the center bearing group of figures with flanking panels, wreaths and scrolling; trimmed with original brass knobs; curiously paneled pilasters enriched and inlaid with subject relative to the history of King David. Leaf-molded bracketed base.

Height, 42 inches; length, 61 inches.

1493—TWO DECORATED THREE-FOLD SCREENS

Italian, Eighteenth Century

70.— Oblong folds, with shaped and polychrome pediments. Upper panels enriched with baluster motives and scrollings of flowers on cream grounds. Lower portions simulating paneling.

Height, 4 feet 5½ inches; length, 6 feet 3 inches.

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1494—DECORATED CARVED AND GILDED SEDAN CHAIR

Venetian, Late Eighteenth Century

30.— Finely molded domed top, supported at corners on molded pilasters having small bracket at crown and outcurved stump feet. Gilded moldings to opening of door and windows. Covered in blue-gray leather enriched in colors with coat of arms and basket of flowers. The interior covered in cut velvet developing golden-yellow floral lattice on ivory silk ground.

Height, 66 inches; width, 29 inches; depth, 32½ inches.

Note: Sedan chairs of this type can readily be converted into telephone booths for large halls or other palatial rooms.

1495—TWO CRIMSON DAMASK WALNUT STATE CHAIRS

Venetian, Seventeenth Century

90.— Slightly fan-shaped back, with arched top and seat, covered in crimson damask, woven with large infloretted bouquets. Exceptionally fine scrolling open arms, with balusters supports, continuing into legs; well stretchered.

1496—CARVED WALNUT CABINET

Italian, Sixteenth Century

25.— Dentil-molded top; frieze fitted with long drawer. Front arranged with three reed-fluted pilasters and two molded enclosing doors, enriched with diamond panels and rosettes. On molded base and claw feet.

Height, 4 feet 4 inches; length, 5 feet.

1497—CARVED WALNUT CABINET

Italian, Sixteenth Century

70.— Oblong cornice, molded with leafage, dentils and flutings. Front arranged with two doors; the upper panel of each glazed, the lower divided into five oblongs with sunk medallions. On oak stand, with baluster legs and stretchers apparently of a later period.

Height, 68½ inches; width, 42½ inches.

1498—INLAID KINGWOOD COMMODOE, MOUNTED IN CUIVRE DORÉ

Early Eighteenth Century

100.— Serpentine front arranged with two end-on-end and two long drawers, each feather-paneled as two; mounted in *cuivre doré* with scrolled loop-handles; enriched with sprays of oak leaves and acorns, scrolled escutcheons, appliqués to valance, knees and toes. Very fine rouge-royal marble top.

Height, 32½ inches; length, 51 inches.

1499—MAHOGANY BOUILLOTTE, MOUNTED IN CUIVRE DORÉ

Louis XVI Style

30.—Circular paneled frieze, fitted alternately with two drawers and two writing tablets and parted by fluted pilaster blocks. Supported on round tapering fluted legs. Mounted in *cuivre doré* with gallery to half-statuary marble top, moldings to frieze and toes.

Height, 28¾ inches; diameter, 25½ inches.

1500—MAHOGANY SPECIMEN TABLE

Empire Style

25.—Square; glazed hinged top and paneled frieze; supported on round tapering legs. Mounted in *cuivre doré* with leaf moldings to top and perched eagles in full relief at leg blocks. Interior of top lined with green cut velvet.

Height, 32 inches; width, 32 inches.

1501—TWO LAQUÉ STATE CHAIRS

Venetian, Eighteenth Century

140.—Oblong back and loose seat, covered in blue monk's cloth; open scrolled arms. Supported on baluster legs with molded double-U stretchers. Finished in old-blue and gilding.

1502—SIX CARVED CHESTNUT CHAIRS

Dutch, Eighteenth Century

90.—Open back, with broad incurved top rail enriched with sunk basket of fruit; U-shaped frame enclosing palm leaf. On fluted tapering outcurving legs; seats covered in striped green velours.

1503—EIGHT CARVED OAK CHAIRS

28.—Arched molded paneled back *cannée*; supported on cabriole legs with leaf knees; seats covered in green velours.

1504—EIGHT CARVED OAK CHAIRS

128.—Similar to the preceding.

1505—UPHOLSTERED BLUE VELOURS SOFA

50.—Deeply tufted horseshoe back, arms and seat covered in soft gray-blue velours. Carved walnut claw feet.

Height, 2 feet 11½ inches; length, 6 feet 6 inches.

1506—UPHOLSTERED BLUE VELOURS SOFA

50.—Similar to the preceding. With oblong back and roll-over arms.

Height, 3 feet; length, 7 feet 1 inch.

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1507—VERNIS MARTIN CARVED AND GILDED JARDINIÈRE

Louis XV Style

75.- Berceau shape; scrolling at crown into a winged angelic figure at one end and two cupidons supporting a satyr mask at the other. The panels *en camaïeu* in the Vernis Martin manner, with groups of sportive cupidons; supported by scrollings at corners, in which are dragons and floral motives. Loose, gadrooned copper lining.

Height, 42 inches; length, 53 inches.

1508—INLAID KINGWOOD WRITING TABLE, MOUNTED IN CUIVRE DORÉ

Louis XV Style

150.- Kidney-shaped top, lined with green-gray leather; frieze of similar contour, fitted with a drawer. Supported on cabriole legs. Richly mounted in *cuivre doré* with moldings, floral appliqués at drawer, knees of legs, sides and back and leaf-scrolled toes.

Height, 29½ inches; length, 34 inches.

1509—CARVED WALNUT LOW TABLE

Italian, Renaissance Style

42.50.- Oblong molded top; bracketed frieze, enriched with rosettes. Supported on five pear-shaped balusters and H-stretcher, enriched with basket motives.

Height, 24½ inches; length, 32½ inches.

1510—INLAID WALNUT COMMODORE

Italian, Eighteenth Century

80.- Molded oblong top; frieze fitted with long drawer, adorned with winged lions and scrollings; front arranged with two long drawers paneled as one. Supported on curious pilasters with fleur-de-lis at crowns and reeded tapering fluted body; the top and front enriched with festooned vase and border of key-scrollings.

Height, 36 inches; length, 50 inches.

1511—MOTHER-OF-PEARL CUIVRE DORÉ TABLE

Empire Period

110.- Round shallow dish top, fitted with supplementary glass top and inlaid with finely matched mother-of-pearl medallion and imbrications. *Cuivre doré* laurel-garlanded frieze having satyr masks over tripod legs terminating in hoof feet.

Height, 34 inches; diameter, 32½ inches.



1512—INLAID KINGWOOD AND ACAJOU WRITING-TABLE, MOUNTED IN
CUIVRE DORÉ *Louis XVI Style*

95.—Oblong top, with round corners and insets at front and back, lined with green leather. Feather-paneled on all sides; front fitted with long shallow central drawer, flanked on each side by two small drawers, these paneled as one and festooned with drapery. On cabriole legs. Richly mounted in finely chiseled *cuivre doré* with cartouched escutcheons, laurel ring-handles, husked cartouched knees and leaf feet. The top with reeded ribbon-motived molding.

. Height, $29\frac{1}{2}$ inches; length, $53\frac{1}{2}$ inches.

1513—INLAID TULIPWOOD TABLE *Louis XVI Style*

45.—Square top, feather paneled with tulipwood and banded with cube motives. Front fitted with drawer and two enclosing doors under. On tapering square legs, trimmed with *cuivre doré* knobs and toes.

Height, $30\frac{1}{2}$ inches; width, $18\frac{1}{2}$ inches.

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1514—MAHOGANY WORK TABLE

Empire Period

45.— Deep oval tray-top, fitted with bracketed drawer. On scrolled open lyre support and double kidney-shaped plinth.

Height, 28 $\frac{1}{4}$ inches; width, 17 $\frac{3}{4}$ inches.

1515—CARVED WALNUT CENTER-TABLE

Italian Renaissance Style

55.— Circular top; frieze enriched with garland of fruit and satyr-masks. Supported on columnar shafts, with Ionic capitals and leafage toward base. Circular stretcher, scrolled with cruciform motive.

Height, 25 $\frac{1}{2}$ inches; diameter, 24 $\frac{1}{2}$ inches.

1516—CARVED WALNUT CENTER-TABLE

Italian, Sixteenth Century

50.— Similar to the preceding. Slight variance in details.

Height, 27 inches; length, 27 inches.

1517—CARVED AND GILDED DAY-BED

Louis XVI Style

60.— Laurel-molded and arched head and foot. Supported on fluted shafts having plumed terminals. Loose cushions; the head and foot upholstered on both sides with dainty Louis XVI blue and ivory floral brocade.

Height, 2 feet 10 inches; length, 5 feet 11 inches; width, 2 feet 1 $\frac{1}{2}$ inches.

1518—CARVED AND GILDED COFFRET

Italian, Sixteenth Century

25.— Hinged incurved dome-cover, finished with varied moldings and enriched with panels of harpies flanking coats of arms. Paneled front and ends, painted with busts of celebrated Italian women and coats of arms. Supported on claw feet. (The decoration restored.)

Height, 16 $\frac{1}{2}$ inches; length, 24 inches.

1519—DECORATED GESSO COFFER

Italian Renaissance

20.— Rectangular, with molded-hinge and domed cover, enriched with panel scrolls and cruciform medallion; front, ends and back paneled with coat of arms; the stiles with scrolls. On molded base.

Length, 20 inches.



1520—AMBOYNA TABLE, MOUNTED IN CUIVRE DORÉ *Empire Period*

90.—Round; with Alps-green marble top having receptacle for plant in center. Frieze arranged with three spring boxes hinged at sides. On incurved triangular base. Mounted in *cuivre doré* with moldings, tapering legs having winged busts at crown, claw feet and two basket stretchers.

Height, 38 inches; diameter, 16½ inches.

1521—INLAID TULIPWOOD GUERIDON, MOUNTED IN CUIVRE DORÉ
Louis XVI Style

50.—Oval top of feathered tulipwood. Frieze fitted with drawer. On cabriole legs, with kidney-shaped shelf stretcher. Mounted in *cuivre doré*, with pierced gallery, leaf pateræ and toes.

Height, 28¾ inches; width, 19½ inches.

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1522—CARVED WALNUT CHEST

Italian, Sixteenth Century

50.—Molded oblong lifting top, apparently of a later date. Front arranged with four geometric sunk panels and rusticated pilasters. (Has been reconstructed.)

Height, $32\frac{1}{2}$ inches; length, $58\frac{1}{2}$ inches.

1523—INLAID TULIPWOOD CARD TABLE

Louis XVI Style

75.—Oblong top, beautifully feather-paneled and banded; hinged and folded at one end to form an extra long card table. Interior lined with green cloth. Supported on square tapering legs, two of which extend on double slides to support the folding leaf. Mounted in *cuirre doré* with drapery, leaf-motives, moldings and toes.

Height, 31 inches; length, 38 inches.

1524—CARVED AND GILDED CHINESE LACQUER CARD TABLE

Louis XV Style

60.—Reed-molded, serpentine folding top, enhanced with Chinese lacquer in two tones of gilding on black; displaying a group of personages before a rocky romantic landscape, across the center of which flows a stream, spanned by an arched bridge. Valanced frieze, enriched with rocaille and floral motives. On cabriole legs, with X-stretcher similarly enriched to frieze. Two back legs hinged and gated.

Height, $29\frac{1}{2}$ inches; length (top open), $38\frac{1}{2}$ inches.

(Companion to the following)

1525—CARVED AND GILDED CHINESE LACQUER CARD TABLE

Louis XV Style

60.—Similar to the preceding.

Height, $29\frac{1}{2}$ inches; length (top open), $38\frac{1}{2}$ inches.

1526—SIX INLAID WALNUT HIGH-BACK CHAIRS

Dutch, Eighteenth Century

165.—Open arched high back with vase splat; valanced shaped seat. Supported on cabriole legs having claw feet and finely scrolled stretcher. Enriched with vase of flowers, birds, sprays, masks and chimeric animals. Loose seat, covered in blue floral damask.



1527—TWO INLAID AND CARVED WALNUT STATE CHAIRS

Italian, Late Sixteenth Century

60.— Open back with square supports; panel of the large upper and lower cartouche enriched with leaf scrollings on boxwood, the supports terminating in gadrooned mushroom terminals. Both cartouches finely scrolled, the upper bearing a coat of arms. Leaf-bracketed broad arms. Supported on square baluster shafts. Molded walnut seat with scrolled valance; the legs and cartouched upper stretcher enriched with inlay in a similar manner to back. Lower scrolled stretcher almost at foot.

1528—BLACK LAQUÉ CHAIR

Italian, Seventeenth Century

2.— Paneled fan-shaped back, enriched with a variety of wave scrollings. Open scrolled arms; wood seat. Supported on square legs having large wave-molded paneled frontal stretcher.

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1529—CARVED WALNUT SUITE

Italian, Eighteenth Century

— Consisting of three-back settee, three armchairs and three side chairs. Molded arched back with very graceful pierced oval medallion splat occupied by a leaf-scrolled vase; open scrolled arms; on tapering fluted low legs; seats covered in crimson damask woven with leaf-canopied bouquets. (Damask slightly worn and stained in places.)

(Illustrated)

1530—FOUR CARVED WALNUT ARMCHAIRS

Italian, Eighteenth Century

— Similar to the preceding.



No. 1529—CARVED WALNUT SUITE (*Italian, Eighteenth Century*)

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1531—TWO FLEMISH TAPESTRY WALNUT CHAIRS

Italian, Seventeenth Century

300.-

Oblong top and seat, covered in Flemish tapestry of the epoch; woven in mellow colors, with clustered fruit on golden-yellow grounds. Leaf-scrolled terminals, flat-scrolled arms. Supported on square legs, having pierced stretchers, enriched with fleur-de-lis motives.

1532—TWO GOLD NEEDLEWORK VELVET WALNUT CHAIRS

Italian Renaissance Period

400.-

Oblong back and seat of lustrous crimson velvet, enriched with central panel of crimson silk, finely embroidered in gold threads, with baluster motives and Gothic scrolled leaves. Trimmed with exceptionally fine brass nails and gadrooned pinnacles. Open scrolled arms, having rusticated square supports which continue into legs. Leaf-scrolled stretchers vary slightly.

1533—TWO GILDED LAQUÉ CHAIRS *Italian, Eighteenth Century*

20.—Molded fan-shaped back and seat, covered in pale blue striped armure. Supported on paneled square tapering legs. Finished ivory.

1534—CARVED AND GILDED CONSOLE TABLE *Empire Period*

70.—Reeded frieze, enriched with ovolo moldings. Supported on winged chimeric legs, having claw feet and cross stretchers to back pilasters. Back fitted with mirror. Fine inlaid Siena marble top. (Marble slightly chipped.)

Height, 40 inches; length, 53 inches.

1535—CARVED AND GILDED CONSOLE TABLE *Empire Period*

70.—Similar to the preceding, excepting that frieze and base are more richly ornamented.

1536—NINE WALNUT CHAIRS *Italian, Seventeenth Century*

360.—Rectangular seats and backs covered with old green velvet. The side pieces with gilded leaf finials. Turned legs and stretchers.

1537—CARVED WALNUT CABINET

30.—Molded oblong top, with paneled domed center; front with central panel displaying coat of arms, flanked by flutings, the flanking portions hinged at foot, falling forward to give access to compartments. Supported on gadrooned fluted molding and leaf-scrrolled legs, terminating in claw feet. The molding and supports apparently of a later period.

Height, 45½ inches; length, 65½ inches.

1538—TWO NEEDLEWORK ARMCHAIRS *Italian, Sixteenth Century*

90.—Oblong back and seat, covered in fine Hungarian-point needlework, developing blue and pink chevrons, on golden-yellow grounds. Open arms and finely stretchered legs.

1539—TWO INLAID WALNUT CHAIRS

Italian, Late Eighteenth Century

—Open arched back, with pierced vase-shaped splat. Supported on H-stretched tapering square legs. Enriched with husks, dolphin-scrrolled motive at crown and satyr-heads with husks on legs. Loose upholstered seat.

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1540—GOTHIC CARVED OAK CHEST

Italian, Fifteenth Century

80.— Molded oblong lifting top; front arranged with geometric sunk carved frieze and four somewhat similar panels, parted by rusticated rails. Supported on molded pilasters, having further rustication.

Height, 26½ inches; length, 53 inches.

1541—CARVED WALNUT AND HUNGARIAN ASH CABINET

Renaissance Style

50.— Upper portion with two enclosing doors, richly inlaid with scrolled chimerae parted by fluted columns; lower portion and paneled frieze of fine Hungarian ash fitted with two drawers. Supported on leaf-enriched square tapering columns. Paneled back and leaf-molded base.

Height, 5 feet 4¼ inches; width, 4 feet ½ inch.

1542—CARVED OAK-GRAINED CHEST

Italian, Early Sixteenth Century

52.—⁵⁸ Paneled hinged top; the front arranged with five vertical panels enriched with arabesque leaf arcade, the stiles and frieze with stems of leaves. The top and portions of ends apparently of a later period.

Height, 4 feet 3 inches; length, 6 feet 7½ inches.



1543—WALNUT VARGUEÑO, MOUNTED IN FORGED IRON

Spanish, Sixteenth Century

80. Rectangular case with fall-front writing tablet richly mounted in gilded forged iron with pierced diamond plaquettes, side scrolling plate for bolts and baluster lock-plates. Leaves set upon mouse-red velvet panels finished with galloon, a subsequent arrangement. The interior elaborately fitted in polychrome with central columned architectural door and fifteen varied drawers. Bureau beneath fitted with molded top shelf-slides for writing-fall; two diamond paneled end-on-end drawers and two diamond paneled doors beneath.

Height, 56 $\frac{3}{4}$ inches; width, 42 $\frac{1}{2}$ inches.

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1544—TWO LAQUÉ ARMCHAIRS

Italian, Eighteenth Century

35.— Molded shield-shaped back and seat, covered in lavender jaspé silk. Open scrolled arms. Supported on square tapering legs, enriched with sprays of flowers and gilded moldings, on ivory grounds.

1545—TWO NEEDLEWORK LAQUÉ CHAIRS

Italian, Eighteenth Century

80.— Oval back, armpads and seat covered in maroon cloth, embroidered with bouquets and medallion of flowers in colors. Frames finished green.

1546—SIX CARVED WALNUT AND DAMASK CHAIRS

Italian Renaissance Style

150.— Oblong back and seat covered in rich crimson damask woven with large bouquets of flowers; the back with leaf-scrolled terminals. Supported on square legs having double lyre scrolled frontal stretcher and valaneed back and side stretchers.

1547—FOUR CARVED WALNUT CHAIRS AND TWO ARMCHAIRS

Italian Renaissance Style

150.— Similar to the preceding.

1548—CARVED OAK CHAIR

Italian Renaissance Style

20.— Scrolled shield-shaped back, enriched with strap scrollings and mask-shaped seat with shell-molded edge. On flaring spirally twisted legs.

1549—TWO CARVED WALNUT CHAIRS

Italian Renaissance Style

15.— Cartouche-shaped scrolled back enriched with coroneted double-displayed eagle in low relief; molded shaped seat. On stretchered ring-turned legs.

1550—CARVED WALNUT DANTESQUE CHAIR

Italian Renaissance Style

20.— Imbricated scrolled arms terminating in frontal rosettes. Supported on many-railed curule arms and legs pivoted at seat and juncture. Supported on cross stretchers having claw feet. (Sliding panel behind arm is missing.)



1551—SIX CRIMSON VELVET WALNUT CHAIRS

Lucca, Early Seventeenth Century

540. — Arched, slightly flaring oblong back and seat, covered in contemporary rose-crimson velvet of great brilliance; trimmed with tasseled fringe. Supported on vase-balustered legs very finely stretched.

From the collection of Conte Brancoli Busdraghi, Lucca.

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1552—TWO CRIMSON VELVET WALNUT CHAIRS

Lucca, Early Seventeenth Century

Similar to the preceding.

From the collection of Conte Brancolli Busdraghi, Lucca.

1553—TWO CRIMSON VELVET WALNUT CHAIRS

Lucca, Early Seventeenth Century

Similar to the preceding.

From the collection of Conte Brancolli Busdraghi, Lucca.

1554—TWO CRIMSON VELVET WALNUT CHAIRS

Lucca, Early Seventeenth Century

Similar to the preceding.

From the collection of Conte Brancolli Busdraghi, Lucca.

1555—INLAID WALNUT WRITING TABLE

Italian, Eighteenth Century

Oblong molded top, deeply and curiously serpentine at center; front arranged with pedestals of two deep drawers and central shallower drawer, inlaid with scrollings. The drawers follow the contour of top. Supported on cabriole legs. Mounted in *cuirre doré*, with scrolled handles and escutcheons.

Height, 31½ inches; length, 50 inches.

1556—INLAID OAK FOLDING CARD TABLE

Italian, Eighteenth Century

Oblong folding top, with round corners; with scrolled valance and supported on cabriole legs, having cartouched knees and leaf feet. Two back legs to support folding leaf.

Height, 31½ inches; length (top open), 42½ inches; width, 31¾ inches.

1557—CARVED OAK CENTER-TABLE

Italian, Sixteenth Century

Oblong top, with deep frieze, curiously rusticated. Supported on open lyre-ends with further and differing rustication as enrichment.

Height, 32 inches; length, 55¾ inches.

1558—SMALL KINGWOOD INLAID TABLE *Italian, Eighteenth Century*

30.—Oblong top, with canted corners, having inset of statuary marble. Front arranged with two drawers, paneled with fan motives. On tapering oblong legs.

Height, 32 inches; width, 21 inches.

1559—CUIVRE DORÉ SPECIMEN TABLE

Louis XVI Style

22.—Molded and glazed oblong top; open frieze of rosetted medallions. Supported on fluted round tapering legs having incurved stretcher and floral festoons at crown. (One glass cracked at corner.)

Height, 39 inches; width, 20 inches.

1560—CARVED AND GILDED SPECIMEN TABLE

Louis XV Style

25.—Molded serpentine hinged top, enriched with husks and shell motives. Top and sides glazed. Supported on cabriole legs, scrolled with leafage and X-stretcher, terminating in cluster of flowers and rocaille motives.

Height, 32¾ inches; width, 28 inches.

1561—MAHOGANY CHEVAL MIRROR, RICHLY MOUNTED IN CUIVRE DORÉ

Empire Period

120.—Oval mirror, supported on expanding columns, having a lunetted panel beneath. Supported on cross scrolled feet, richly mounted in *cuivre doré* with leaf capitals surmounted by urns, leaf motives and candle brackets to columns. The lunette wreathed with laurel leaves. (Several small moldings missing.)

Height, 69½ inches; width, 35½ inches.

1562—CARVED MAHOGANY DAY-BED

First Empire Period

65.—High paneled head and foot-board, with roll-over crown and small side brackets. Front rail with molded plinth.

Height, 33½ inches; length, 64 inches; width, 31 inches.

1563—LARGE UPHOLSTERED SOFA

Renaissance Style

75.—Oblong back, with roll-over arms and three loose cushions, covered in rose-red brocatelle, developing large bouquets of flowers. Trimmed at foot with fringe.

Height, 2 feet 6½ inches; length, 7 feet 2 inches.

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1564—EBONY CABINET

Italian, Seventeenth Century

30.-

With two doors, gilded caryatids, festoons of fruit and moldings. The interior fitted with drawers of various sizes. Shelf stretcher, engraved hinges and locks.

Height, 61½ inches; width, 51 inches; depth, 20 inches.

1565—CARVED WALNUT DAMASK SOFA

French, Eighteenth Century Style

55.-

Serpentine-scrrolled molded back, continuing into small wings, arms and seat, covered in seventeenth century Italian damask, developing large floral bouquets and acanthus leaves. Supported on cabriole legs. The frames enriched with bouquets of flowers.

Height, 35 inches; length, 47 inches.

1566—CARVED WALNUT SIDE-TABLE

Italian Renaissance Style

30.-

Molded oblong top; fluted frieze fitted with drawer. Supported on paneled ends, having open scrollings at front, terminating in claw feet; fluted and shaped cross-stretcher.

Height, 40 inches; length, 40 inches.

1567—CARVED AND GILDED TABLE

By Brustolon of Venice, Seventeenth Century

25.-

Molded oblong top of half-statuary marble, with outset round corners. Supported on four finely scrolled acanthus-leaf legs, set X-fashion. On incurved molded base, with claw feet.

Height, 32 inches; length, 45½ inches.

Note: Brustolon is known as the Grinling Gibbons of Venice.

1568—CARVED OAK EXTENSION DINING TABLE

Gothic Style

10.-

Circular molded top supported on spirally twisted legs having leaf capitals and H-stretchers. Extra leaf for same.

Height, 29 inches; diameter, 44 inches.



1569—WALNUT VARGUEÑO, MOUNTED IN FORGED STEEL, AND STAND
Spanish, Seventeenth Century

207- Rectangular cabinet, with hinged fall-front, mounted in pierced steel, with balustered lock-plates, tripod handles, balustered side-plates and lifting side-handles, set upon crimson contemporary velvet. The interior fitted with numerous drawers, the central ones arched and inlaid with ivory. Stand with three baluster-supports at each end, having scrolled cross stretchers and central arched stretcher, apparently of a later date.

Total height, 59½ inches; width, 42½ inches.

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QW
1570—CARVED LEATHER COFFER

Spanish, Gothic Period

— Mounted in forged iron, canted domed top, hinged at rear and bound with interesting strappings; very unusual shaped baluster bail lifting handle; portion of traceried hasp remaining; lock-plate with two balusters and floral border; slight remains of the ornamentation in carved leather; bail lifting handles at end.

Length, 20½ inches.

1571—TOOLED LEATHER COFFER

Spanish, Seventeenth Century

45.- Rounded lifting top and body covered in original brown hide paneled with brass nails and enriched on the front with gilded coat of arms. Lifting side-handles.

Height, 20 inches; length, 37½ inches.

1572—CARVED LAQUÉ DRESSER

Venetian, Eighteenth Century

30.- Open upper portion supported by scrolled brackets and fitted with varied scrolled galleried shelves; interesting pediment of palm branches and flowers; serpentine lower portion fitted with three upper drawers and long lower drawer enriched with pearl palm-leaf scrollings and interesting tapering legs formed of further leaf motives. Decorated in gilt and green on ivory laqué grounds.

Height, 7 feet 8 inches; width, 5 feet 8 inches.

1573—ELABORATELY CARVED OAK WARDROBE *Dutch Renaissance*

50. Spirally gadrooned molded cornice interrupted with leonic heads and imbricated frieze with front arranged with two upper enclosing doors, long fall-front paneled to simulate two further doors and two larger doors below, these enriched with strapped arabesqued panels and all parted by pilasters developing caryatids, leonic heads and scrolled brackets having claw feet. Supported on molded base and black bulbous feet.

Height, 6 feet 8 inches; width, 5 feet 6½ inches.

1574—INLAID HAREWOOD TABLE *Louis XVI Style*

65. Serpentine oblong top, paneled with harewood, enriched with a blossomed lattice, slightly sliding toward back. Valanced frieze, fitted with deep drawer, having covered compartments flanking central leather-lined tablet, which is hinged and fitted with mirror on the inner side. Supported on lightly cabriole legs. Trimmed with pierced *cuivre doré* gallery and toes.

Height, 30¼ inches; width, 25½ inches.

1575—TWO INLAID TULIPWOOD CONSOLE TABLES *Louis XVI Style*

55. Semicircular, with frieze finely feather paneled and fitted with two drawers. Supported on round tapering legs. Varied marble tops, fitted with *cuivre doré* galleries. (Marble of one needs restoration.)

Height, 29 inches; width, 23¾ inches.

1576—INLAID WALNUT COMMODORE *Italian, Eighteenth Century*

55. Double serpentine molded top; the front of similar contour, arranged with two long drawers and valance. Top with two feather panels; the drawers with three, and parting pilasters. On cabriole legs. Mounted in *cuivre doré* with scrolled leaf loop-handles and escutcheons.

Height, 33 inches; length, 45½ inches.

1577—INLAID WALNUT COMMODORE *Italian, Eighteenth Century*

45. Similar to the preceding.

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1578—LARGE BLUE-VELVET COFFER *Italian, Renaissance Style*

20.—Arched, lifting top, ends and sides covered in blue velours, studded with panels of brass nails. Trimmed with wide gold galloon.

Height, 25 inches; length, 45 inches.

1579—MASSIVE MAHOGANY WRITING TABLE, MOUNTED IN CUIVRE DORÉ *Empire Period*

50.—Molded oblong top with supplementary writing-slides at ends, lined in red leather; lined with dark-green tooled leather. Frieze fitted with shallow central and deeper flanking drawers. Supported on paneled ends, having massive chimeric figures standing toward front. Mounted in *cuivre doré* with floral and medallioned appliqués to drawers, the entire heads of chimeric figures and scrollings at ends.

Height, 29¾ inches; length, 57 inches.

1580—TWO RICHLY CARVED AND GILDED CONSOLE TABLES

150.—*Louis XV Style*
Serpentined frieze and ends, enriched with cartouches and scrolling leafage. Supported on four incurved scrolled legs further enriched with scrolled leaves and having X-stretcher developing a military trophy at center. Finely molded tapestry Siena marble top.

Height, 35½ inches; length, 65 inches

1581—TWO RICHLY CARVED AND GILDED CONSOLE TABLES

150.—*Louis XV Style*
Similar to the preceding. (One marble top repaired.)

1582—LAQUÉ AND CANNÉE BED

140.—*Louis XVI Style*
Reed-paneled head and oblong footboard; the former arched; both having centers of oval laurel medallions. Small canopy for same. Finished French gray. Box spring and mattress.

Height, 3 feet 5 inches; length, 6 feet 9 inches; width, 4 feet 1 inch.

45.—1581—A. Dreier

1583—IMPORTANT MAHOGANY BED, MOUNTED IN CUIVRE DORÉ

Empire Period

260.—Paneled head and footboard; the front and back sleigh-shaped. On bracketed feet, surmounted at the corners by arched pinnacles. Front supported by two expanding columns. Very richly mounted in *cuivre doré* with capitals and leaf bases to columns, medallions and scroll-appliqués to feet and lunette valance. Above the lunette is an urn, surmounting a bow-and-arrow. The edge of the lunette is surrounded by honeysuckle and torch motives. In the spandrils are two wreathed trophies. Box spring and mattress.

Height, 4 feet; length, 8 feet 2 inches; width, 4 feet 10 inches.

Note: This bed was constructed to place in a recess so that the arched front only was seen.

1584—CARVED WALNUT EXTENSION DINING TABLE

Louis XVI Style

25.—Molded oblong top, with round corners. Supported on tapering round fluted legs, adorned with husks and well-molded stretcher, having open medallioned center. Three extra leaves for same.

Height, 29 inches; length (top closed), 59½ inches; width, 45 inches.

1585—CARVED WALNUT DRESSER

German Renaissance Style

20.—The upper portion shallow with bracketed side, molded cornice and cartouched center; fitted with five shelves and five rails for plates. Two end doors and shaped shelf below; the lower portion with shaped molded top arranged with three drawers and three enclosing doors, paneled with scrollings and supported on four scrolled feet.

Height, 9 feet 10½ inches; length, 7 feet 10 inches.

1586—CARVED OAK SIDEBORD

Gothic Style

10.—Molded oblong top with frieze fitted with three drawers, having pendants between and enriched with head of cupidon and strapped arabesques. Supported on spirally twisted columns having leaf capitals on molded base. Back paneled.

Height, 3 feet 5½ inches; width, 6 feet 6 inches.

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1587—CARVED OAK CABINET

Gothic Style

30.-

Upper portion with molded cornice; front arranged with arabesqued pilasters; central panel bearing the archaic effigy of a saint; flanked by two enclosing doors enriched with vertical leaf motives. Lower portion fitted with two drawers and supported on spirally twisted columns having leaf capitals; molded base and paneled back.

Height, 5 feet 9 inches; width, 3 feet 10 inches.

1588—CARVED OAK SETTEE

Gothic Style

40.-

Similar to the preceding. With high paneled back and lifting box seat.

Height, 5 feet 4 inches; length, 5 feet 8½ inches.

1589—INLAID MAHOGANY CORNER CABINET

Dutch, Late Eighteenth Century

60.-

Molded cornice; front arranged with two enclosing doors, each paneled as two. Enriched with vases of flowers, birds and butterflies. Interior fitted with shelves and lined with damask.

Height, 7 feet 4 inches; width, 3 feet 1½ inch.

1590—CARVED OAK SIDEBORD

Régence Style

Sold with #1592 - 4
Leaf-enriched oblong top recessed at center with the extending flanking pedestal canted on the inner and outer sides; the front arranged with three frieze drawers adorned with festooned basket of flowers; four enclosing doors below finely scrolled panels; canted panels similarly scrolled to doors; supported on leaf-molded base and leaf-cusped round feet; the back of top elaborately carved with pierced scrollings centered with a basket of fruit.

Height, 7 feet 2 inches; length, 8 feet 1 inch.

1591—ELABORATELY CARVED OAK SERVING TABLE

Régence Style

Similar to the preceding. Fitted with long drawer and supported on spirally twisted shaft enriched with entwining vines and grapes, and having Ionic capital.

Height, 3 feet 2 inches; length, 3 feet 11 inches.

1592—ELABORATELY CARVED OAK CABINET *Régence Style*

Similar to the preceding. Upper portion similarly arranged to sideboard; supported on shafts matching serving table; the lower portion carved with scrolled panels.

Height, 7 feet 1½ inches; width, 4 feet 8½ inches.

1593—ELABORATELY CARVED OAK CABINET *Régence Style*

Similar to the preceding.

1594—ELABORATE CARVED CIRCULAR DINING TABLE *Régence Style*

Similar to the preceding.

Diameter, 66 inches; height, 30 inches.

1595—FOUR ELABORATELY CARVED WALNUT FITTED BOOK CASES

East Indian

Shallow molded cornice, enriched with cube motives and ovolos.

The front fitted with two glazed arch paneled doors, having a rosetted lattice panel at foot. Pilasters also glazed and paneled and having covering lattice. On arcaded molded base, enriched with rosettes. (One slightly smaller and differing slightly in arrangement.)

Approximate height of three, 5 feet 6 inches; length, 6 feet 2 inches.

Approximate height of one, 6 feet 5 inches; width, 4 feet 8 inches.

1596—CARVED WALNUT PANELS AND MANTELPIECE *East Indian*

Similar to the preceding.

Mantelpiece: Height, 4 feet 5½ inches; length, 6 feet 7 inches; opening, 3 feet 5 inches by 4 feet 2 inches.

1597—INLAID TULIPWOOD TALL CLOCK *Louis XV Style*

Scrolled cartouche-shaped hood, banjo-shaped long case with glazed peephole and outscrolling base. Mounted in *cuirre doré* leaf and rocaille scrolled moldings, medallions and cupid head applique.

Height, 7 feet 3 inches; width, 1 foot 10 inches.

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1598—TWO-FOLD JAPANESE IVORY AND LACQUER SCREEN

95.—

Oblong carved teakwood frames enriched with scrollings, birds and flowers. Black lacquer panels adorned with polychromed carved ivory birds, bamboo and flowers. Backs with amber lacquer panels, displaying sprays of flowers and birds in black and pale colors.

Height, 6 feet 1½ inches; width, 5 feet 7 inches.

1599—CARVED AND GILDED UPRIGHT PIANO BY CHICKERING

Louis XV Style

105.—

Serpentined top, enriched with beribboned reed-molding and sunk panels of rocaille and scrollings. Serpentine ends similarly turned to top and having central pastoral trophies. Tri-paneled front, embellished, in low relief, with groups and single figures of sportive cupids. Supported on scrolled, bracketed legs, terminating in front with acanthus-leaved nymphs' heads. Grounds finished in French green laqué. Chickering's No. 78279. (Fine tone.)

Height, 4 feet 3 inches; length, 4 feet 11 inches; depth, 2 feet 5 inches.

1600—SECRETARY BOOKCASE

Italian, Eighteenth Century

100.—

Walnut with all-over inlays of figures, griffins, landscapes and flowers in colored and painted woods and ivory. The upper portion with arched molded top fitted with shelves and two doors. The lower portion with slant top, serpentine front and three drawers.

Height, 91 inches; length, 44 inches; depth, 24 inches.

1601—INLAID ROSEWOOD AND IVORY SECRETARY BOOKCASE

Italian, Seventeenth Century

90.—

Upper portion with elaborately scrolled pediment with mirror; two arched enclosing mirror doors below; lower portion with slant front writing fall and deeply serpentine front arranged with four drawers; molded base and bracket feet, the whole enriched in light-toned wood with classic subjects within medallions, arabesque scrollings, animals and flower motives.

Height, 8 feet 7 inches; width, 3 feet 9 inches.

1602—CHINESE MEDALLION RUG

Ch'ien-lung Period

70.—

Ivory, gray field, woven in tones of sapphire-blue, central floral and four key-patterned flanking medallions, bracket corners and butterflies and sprays of flowers between the medallions. Key-patterned border, finished with a band of dark blue.

9 feet by 4 feet 9 inches.

1603—SAPPHIRE-BLUE CABISTAN RUG

Seventeenth Century

30.—

Fine fluctuating blue field, woven in ivory, green and brown, with all-over arabesqued angular scrollings, which form oblong panels throughout. Rose border, with angular interlacing scrollings; recurring blue outer guard and three inner guards of old-pink, blue and light green.

9 feet by 4 feet 9 inches.

1604—MEDALLIONED KIRMAN CARPET

325.—

Small ivory floral field, displaying large-lobed and scrolled medallion having double ivory and rose pink center enriched with numerous flowers. Rose-red bracket corners. Border of recurring rose-red, adorned with many closely placed flowers; double guards. Woven in pinks, blues, pale blues, yellows and black.

12 feet by 9 feet 11 inches.

1605—MEDALLIONED KIRMAN CARPET

700.—

Ivory field, with scroll arched mihrab, displaying ovoidal medallion supported on arched side and central rustic scrollings and leaf forms; occupied by trailing vines of small flowers. Woven in green, blues, purple, orange-yellow, mulberry and pink spandrils of floral vines on deep mulberry grounds. Dainty floral borders with double guards.

13 feet 8 inches by 9 feet 3 inches.

1606—SAVONNERIE CARPET

Louis XVI Style

125.—

Fluctuating rose-du-Barry pink field; broad borders of du-Barry crimson and pink woven with leaf scrollings, rosettes and medallion corners occupied by bouquets of flowers. (Side border cut for electric wires.)

14 feet 5 inches by 13 feet 1 inch.

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1607—MILLE-FLEURS KIRMAN CARPET

475.—Fluctuating rose-du-Barry field, woven in pale greens, sapphire-blues, ivories, pale pink and mulberry, with scrollings supporting large palmette motive at crown, lotus plaquettes and innumerable vines of dainty flowers. Rich blue-black border of scrollings bearing lotus plaquettes at intervals and small flowers; triple guards.

13 feet 10 inches by 11 feet 9 inches.

1608—MEDALLION VIGUR CARPET

300.—Interesting latch-hooked lozenge-shaped field of ivory woven in rose-red, yellow, sapphire-blues and greens with stepped yellow diamond medallion bearing four rose-crimson plaquettes, angular floral motive and two end pendants, the field arabesqued with quaint floral motives borne on chevroned scrollings. Deep blue bracket corners and side pendants. Rich rose-red border, enriched with varied lozenge plaquettes and angular scrollings. Floral ivory guards.

13 feet 10 inches by 11 feet 8 inches

1609—FLORAL KERMANSIAW CARPET

660.—Deep ivory field, woven in crimson, greens, black, blues, yellows and browns with intricately scrolled and pendent oval medallion having floral diamond center of rose-crimson; the field enriched with innumerable scrollings and interlaced blossoms. Floral deep rose-crimson bracket corners. Deep ivory border, scrolled with lotus blossoms. Inner and outer guards of crimson and green.

14 feet 1 inch by 9 feet 9 inches.

1610—FEREGHAN CARPET

Seventeenth Century

130.—Fluctuating rose-red field; woven in black, light pink, blues, yellows and ivories with angularly scrolled panels occupied by floral motives, Herati leaves, and vines of flowers. Ivory border, displaying angular scrollings bearing carnations and lotus blossoms; double floral guards.

15 feet 8 inches by 7 feet.

1611—IMPORTANT PERSIAN ANIMAL CARPET

Early Nineteenth Century

1100.—Rare close fine pile. Field of fluctuating soft old-red pink, woven in mellow yellows, blues and greens, black, grays, browns, ivory and pink, with innumerable wild and domestic animals, birds and personages at the "Chase" amid flowering shrubs and vines. Amber pink border, displaying motives similar to field, with triple guards.

16 feet by 11 feet 10 inches.

1612—TURKISH MEDALLION CARPET

170.—Rich crimson field; woven with all-over arabesque scrollings of dull blue and floral medallion. Border with large scrollings of flowers and cloud scrollings in yellows and blues; with scrolled guards.

16 feet by 13 feet.

1613—IVORY AND ROSE KERMANSHAW CARPET

710.—Ivory field woven in yellows, blues, black and pinks with all-over scrollings of flowers and large-lobed ogival medallion having fleur-de-lis pendants and large scrolling leaves surrounding a square device filled with irregularly placed flowers. Scrolled sapphire-blue bracket corners. Ivory border, woven with series of alternate blue and crimson plaquettes. Six floral guards.

16 feet 1 inch by 11 feet 3 inches.

1614—LARGE CHINESE CARPET

500.—Mouse-tan field, woven in sapphire-blues, ivory and dull orange with symbols of the "Hundred Antiques" *scmé* and trailing vine border on which birds are perched. Deep resonant sapphire-blue border, displaying vines of peonies which trail over to inner light blue minor border; in the colors of field, with lavender added. Tan outer guard.

17 feet 1 inch by 11 feet 10 inches.

1615—LARGE CHINESE CARPET

650.—Very rich deep lustrous rose-du-Barry field; woven in blues, greens, pink, ivory and yellow with circular butterfly and floral medallion and bracket corners, the field *scmé* with sprays of small flowers. Pink tan borders, with medallions of lotus blossoms and trailing vines. Outer guards of deep sapphire-blues.

18 feet 8 inches by 16 feet 1 inch.

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1616—ROSE MEDALLIONED PERSIAN CARPET

+75.-

Lobed oval rose medallion finely arabesqued with scrolled lotus blossoms and asters, having scrolled oblong blue lozenge centered with a rosette similarly arabesqued; the rose medallion surrounded by a broad border of blue similarly scrolled. Soft crimson field, woven in pinks, blues, ivories and yellows with further arabesques. Scrolled blue arabesqued bracket corners. Ivory border, enriched with scrolled lotus blossoms and vines of smaller blossoms. Five floral inner guards and five similar outer guards in deeper colors than the inner.

22 feet 2 inches by 16 feet 9 inches.

1617—SAVONNERIE CARPET

Louis Philippe Period

160.-

Silvery-ivory field, *semé* with pale pink-rose sprays and large-lobed and wreathed medallion, occupied by a large bouquet of flowers. Deep pink-gray border, woven with pansies, ribbon motives and large bouquets at corners. Outer guard with flowers similar to the central medallion. Finished with rose-pink band in two tones on edge. One end semi-circular.

Length, 29 inches; width, 19 feet 10 inches.

1618—AXMINSTER CARPET

90.-

Deep peacock-blue; rich heavy pile.

Approximately, 33 yards; 27 inches wide.

1619—LARGE DEEP BLUE AXMINSTER CARPET

150.-

Heavy, close pile. Seamed and fitted to room.

Approximately, 50 yards; 39 inches wide.

SEVENTH SESSION
FRIDAY AFTERNOON, FEBRUARY 15, 1924
IN THE ASSEMBLY HALL
OF
THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1620 to 1853, inclusive

JACOBEOAN, WILLIAM AND MARY AND QUEEN ANNE
FURNITURE

1620—TWO WALNUT CANDLE-STANDS *Queen Anne Period*

140.—Sunk molded octagonal top on spirally twisted shaft and tripod scrolled feet.

Height, 38½ inches.

1621—WALNUT CANDLE-STAND *Queen Anne Period*

35.—Circular sunk molded top. Supported on open spirally twisted shaft with vase baluster toward ring-turned round base.

Height, 31½ inches; diameter, 15½ inches.

1622—SMALL WALNUT TABLE *Jacobean Period*

100.—Oblong top, with deep frieze fitted with fluted drawer. Supported on flaring balustered legs having box stretcher.

Height, 20½ inches; length, 24 inches

1623—NEEDLEWORK WALNUT BANQUETTE *Queen Anne Period*

110.—Oblong top covered in gros-point developing floral oblong medallions and scrollings on tawny-brown grounds. Supported on octagonal tapering baluster legs with molded and scrolled U-stretcher. Has been painted.

Height, 16 inches; length, 18½ inches.

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1624—YEW-TREE CHILD'S HIGH-ARMCHAIR

English, Eighteenth Century

32.50.— Arched spindle-back, with exceptionally fine modeled vase-shaped splat; horseshoe arms and saddle seat. Supported on high baluster legs having curved stretcher.

1625—SIX YORKSHIRE CHESTNUT SPINDLE-BACK ARMCHAIRS

English, Eighteenth Century

150.— Open back, with three crossbars and incurved crowning rail parting three series of spindles; exceptionally low curved arms. On vase-shaped supports continuing into round legs having stump feet and stretchers; rush seats.

1626—YORKSHIRE OAK WAINSCOT ARMCHAIR

English, Seventeenth Century

40.— Paneled back with molded extending pediment; quaint sloping open scrolled arms; oak seat. On stretchered square legs.

1627—CARVED WALNUT ARMCHAIR

William and Mary Period

40.— Arched molded paneled back and seat cannée; broad scrolling open arms. Supported on balusters which continue into legs having Spanish feet; pierced scrolled frontal stretcher and H-balustered back stretcher.

1628—TWO FLEMISH TAPESTRY WALNUT CHAIRS *Jacobean Period*

200.— Oblong back and seat covered in fine verdure Flemish tapestry. Supported on finely stretchered spirally twisted legs.

1629—SIX CHESTNUT WINDSOR ARMCHAIRS

English, Eighteenth Century

165.— High arched and spindle-back, with central pierced vase-shaped stretcher; horseshoe arms and saddle seat. Supported on flaring baluster legs with fine H-stretcher.

1630—DECORATED CORNER CUPBOARD *English, Eighteenth Century*

75.— Black molded cornice and base; quarter-round front enclosed by two doors and pilasters; the doors enriched with festoons of flowers, above an ornate vase.

Height, 38 inches; width, 22½ inches.

1631—CARVED OAK SIDE TABLE

Cromwellian Period

80.— Oblong top with molded and rusticated frieze. Supported on bulbous turned legs, having similar box stretcher.

Height, $27\frac{3}{4}$ inches; length, 30 inches.

1632—NEEDLEWORK INLAID WALNUT CARD TABLE

Queen Anne Period

70.— Oval folding-top, incurved at back and front; enriched with panels of seaweed-inlay and covered with fine petit-point panel, displaying figures in landscapes in the Chinese manner. Frieze of similar contour to top; fitted with drawer. On tapering hexagonal baluster-legs, stretchers and two similar gates for leaves. (The frame has been much reconstructed.)

Height, 29 inches; length, $32\frac{1}{4}$ inches.

1633—CHEST OF DRAWERS

English, Seventeenth Century

55.— Rectangular shape, of oak veneered with walnut. In two portions. Upper and lower parts divided by projecting molding and divided respectively into two drawers, the fronts of the deeper ones divided into three beveled panels, with molded fronts. The side stiles decorated with applied twin spindles on cushion feet. Brass drop handles.

Height, 41 inches; length, 43 inches; depth, 21 inches.

1634—OAK GATE-LEG TABLE

Jacobean Period

45.— Oval top, with two leaves; frieze fitted with drawer. Supported on balustered legs and two gates for leaves.

Height, $28\frac{3}{4}$ inches; top open, $42\frac{1}{2}$ inches by 32 inches.

1635—WALNUT DESK

English, Seventeenth Century

160.— Slant top. The interior fitted with small drawers and pigeon-holes. The top, sides and drawers in the lower portion with panels of lighter colored wood sustaining intricate leafy scrollings. Baluster gate legs and shaped stretchers.

Height, 39 inches; width, 38 inches; depth, $18\frac{1}{2}$ inches.

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1636—CARVED OAK CHEST

English, Renaissance Period

175.—Molded oblong top with canted corners and hinged at back; tri-paneled front enriched in center with florally scrolled arched niche; at sides with molded rosetted panels parted by quaint archaic figures on the pilasters. Supported on molded and fluted base.

Height, 2 feet 4 inches; length, 5 feet 7 inches.

1637—SET OF CHESTNUT WINDSOR WHEEL-BACK CHAIRS

English, Eighteenth Century

270.—Consisting of five side chairs and armchair; arched spindle backs with central pierced wheel and vase stretcher; horse-shoe arms and saddle seat. Supported on flaring stretchered balustered legs.

1638—SET OF ASH WINDSOR CHAIRS

English, Eighteenth Century

— Open back, with three very finely balustered cross rails; rush seats. On tapering round legs exceptionally well stretchered; the arms curved and having supplementary cross spindle for strength.

1639—SIX YORKSHIRE CHESTNUT WINDSOR CHAIRS

English, Eighteenth Century

90.—Interesting open backs, with double series of spindles, rush seats. On tapering turned legs, having spade feet and stretchers.

1640—SET OF YORKSHIRE CHESTNUT LADDER-BACK CHAIRS

English, Eighteenth Century

160.—Consisting of two armchairs and six side chairs; open backs; sides having five scrolled ladders, the arms six. Exceptionally low balustered arms. Supported on turned legs with sheep-feet well stretchered. Rush seats.

1641—SIX YORKSHIRE CHESTNUT LADDER-BACK CHAIRS

English, Eighteenth Century

— Open back, with four arched ladders; rush seats. Supported on turned legs, having spade feet, on exceptionally fine stretchers.

1642—EIGHT YEW-TREE WINDSOR ARMCHAIRS

English, Eighteenth Century

280.—Arched back with spindle and open scrolled central splat; horse-shoe arms and saddle seat. Supported on flaring baluster legs with arched spindle stretcher.

1643—TWO CARVED OAK CHAIRS

William and Mary Period

40.—Curiously arched paneled back, occupied by long scrollings and flanked by moldings and molded supports; interesting serpentine-scrolled pediment; wood seat replacing original one of cane. Supported on scrolled legs, open pierced arched frontal and H-baluster stretcher.

1644—SIX CARVED WALNUT HIGH-BACK CHAIRS

James II Period

210.—Central splat surrounded by open leaf-scrolls. On leaf enriched baluster legs with double U-stretcher. Seat covered in green velours.

1645—NEEDLEWORK WALNUT STATE CHAIR

William and Mary Period

130.—Oblong back and seat, covered in gros-point, developing jardinières of varied flowers in mellow colors on cream grounds. Molded open scrolled arms. Supported on scrolled bracketed legs and frontal stretcher, similarly scrolled. Balustered H-stretcher toward back.

1646—CARVED OAK SETTEE

Jacobean Period

55.—Oblong, with three arched panels, curiously broad scrolled open arms; rush seats. On stretchered balustered legs.

Height, 45 inches; length, 54½ inches.

1647—OAK GATE-LEG TABLE

Jacobean Period

100.—Oval top with two leaves. Supported on baluster legs having open box stretcher and two extra gated legs for leaves.

Height, 28 inches; top open, 44½ by 40¾ inches.

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1648—INLAID OAK AND WALNUT CABINET

English, Seventeenth Century

70.— Rectangular shape, in two portions. Upper part with dentelled and bracketed corners, three drawers and cupboard with two hinged doors. Fronts of drawers paneled and fronts of hinged doors with raised octagonal molded panels enclosing octagonal medallions of inlaid ebony and ivory. Lower part with hinged door, the front arcaded with inlaid ebony and ivory flanked by two arches to correspond. Bracket feet.

Height, 52 inches; width, 43 inches; depth, 21 inches.

1649—CARVED OAK EXTENSION TABLE

Late Tudor Period

300.— Clamped top, with draw ends. Frieze enriched with half rosette motives. Supported on massive baluster legs, enriched with gadroons, leafage and Ionic capitals. Massive molded box stretcher. (Has been reconstructed.)

Height, 2 feet 2½ inches; length, 6 feet 9½ inches.

1650—CARVED OAK REFECTORY TABLE

Jacobean Period

175.— Oblong top; with bracketed frieze, enriched with half-reeded flutings. Supported on six baluster legs having double box stretcher.

Height, 2 feet 9 inches; length, 10 feet 9 inches; width, 2 feet 6 inches.

1651—OAK GATE-LEG TABLE

Jacobean Period

170.— Oval top with two leaves; supported on baluster legs with box stretcher and smaller double gates for leaves.

Height, 28½ inches; top open, 70 inches by 61 inches.

1652—CARVED OAK DRAW-TOP TABLE

Tudor Period

190.— Oblong top, with two end draw-leaves under. Frieze inlaid with paneled chevrons and cubes. Supported on heavy baluster legs, enriched with leafage and gadroons; molded box stretcher.

Height, 29½ inches; length, 71 inches.

Cur
1653—CARVED OAK EXTENSION TABLE

Late Tudor Period

Clamped top, with drawer ends. Frieze enriched with rosettes. Supported on bulbous baluster legs, enriched with gadroons, leafage and Ionic capitals. Massive molded box stretcher. (Has been reconstructed.)

Height, 2 feet 2½ inches; length, 6 feet 9½ inches.

1654—CARVED OAK REFECTORY TABLE

Jacobean Period

+50.- Broad oblong top with bracketed frieze enriched with heart-shaped motives. Supported on spirally twisted legs, having open box stretcher.

Height, 30 inches; length, 8 feet 1 inch; depth, 30½ inches.

1655—CARVED OAK CABINET

William and Mary Period

50.- Molded oblong top; front arranged with upper shallow and lower deep drawer; the former paneled as four, with raised moldings; the deeper drawer with similar arabesqued moldings. Supported on cup-balustered legs and X-stretchers.

Height, 37½ inches; length, 38 inches.

1656—CARVED OAK CABINET

William and Mary Period

50.- Similar to the preceding.

Height, 37½ inches; length, 38 inches.

1657—INLAID WALNUT BUREAU

Queen Anne Period

70.- Molded oblong top; front fitted with two end-on-end drawers and three long drawers beneath, trimmed with original brass ring-handles and escutcheons. Supported on bracketed and molded base.

Height, 35½ inches; length, 38 inches.

1658—INLAID WALNUT CABINET AND STAND

English, Seventeenth Century

70.- Rectangular cabinet, with molded cornice and frieze and two hinged doors, the fronts inlaid with colored woods in a Renaissance design of scrolled and voluted acanthus leaves, carnation blossoms, birds and butterflies. The stand with molded top, apron inlaid in a design corresponding with door fronts; six turned columnar legs and shaped front stretcher inlaid on surface with floral sprays. Ball feet.

Height, 74 inches; width, 51 inches; depth, 22 inches.

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1659—WELSH OAK DRESSER

Chippendale Period

260.-

Deeply molded oblong top, with curiously valanced front, fitted with four drawers, having part only of their original brass handles and escutcheons. Supported on cabriole legs, having huskings at knees and claw and ball feet.

Height, 2 feet 7½ inches; length, 8 feet 1 inch.

1660—CARVED WALNUT HIGHBOY

Queen Anne Period

150.-

Molded oblong cornice; with cushion-fronted frieze drawer; fitted with two end-on-end and three long drawers beneath, trimmed with brass bail handles. On deeply valanced stand having central shell motive and cabriole legs with shell knees and ball and claw feet.

Height, 58½ inches; width, 40 inches.

1661—CARVED OAK COURT CUPBOARD

Jacobean Period

550.-

Molded oblong over-hanging cornice, enriched with leaf scrollings and supported on open balusters with further leafage. Front arranged with central arched panel and two flanking doors. Lower portion with frieze similar to back and crown with two four paneled drawers.

Height, 64 inches; width, 58½ inches.

1662—WALNUT SECRETARY BOOKCASE

Queen Anne Period

110.-

Double-arched molded cornice; the upper portion fitted with two arched doors, having mirrored panels. Lower portion fitted with four drawers, the upper quadranted and falling forward for writing. Trimmed with brass bail-handles.

Height, 7 feet; width, 3 feet 10½ inches.

1663—OAK COURT CUPBOARD

English, Early Eighteenth Century

400.-

Molded soffited cornice, having balustered end pendants. Front fitted with three arched paneled enclosing doors. Extending lower portion, with front arranged with three narrow drawers and two double arched enclosing doors having double parting central panel. On bracket feet.

Height, 5 feet 11 inches; width, 4 feet 11 inches.

1664—OAK COURT CUPBOARD

English, Seventeenth Century

140.- Rectangular shape, in two portions. The upper part, with overhanging cornice modillioned and frieze carved with strapwork pattern and supported by two turned and carved baluster-shaped columns, is arranged as a cupboard with two paneled hinged doors carved with strapwork medallions and divided by two panels carved with acanthus leaves in round-arched niches. The lower part has two paneled hinged doors with molded stiles and carved upper panels.

Height, 68 inches; width, 64 inches; depth, 22 inches.

EIGHTEENTH CENTURY ENGLISH FURNITURE

Our 1665—SMALL INLAID MAHOGANY TOILET MIRROR *Sheraton Period*

— Oval mirror supported on scrolled brackets; oblong stand fitted with two drawers having pearl-enriched brass knobs and bracket feet.

Height, 15½ inches.

Our 1666—MAHOGANY TABLE-DESK *English, Late Eighteenth Century*

— Rectangular, with hinged three-quarter top sloping toward rear and folding over to form desk; the back portion fitted with three drawers; the interior lined with original green cloth and having compartments; small drawer at foot of right side and large brass lifting handles.

Length, 25 inches.

1667—PEAR-TREE MANTEL CLOCK

By Meek, London; Eighteenth Century

30.- Molded oblong case domed at crown; circular dial inscribed "Meek, London"; fitted with pierced scrolled brass spandrels below dial and imbricated panels. On molded feet and fine lifting handles. Finished black.

Height, 15½ inches; width, 11¼ inches.

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1668—MAHOGANY MANTEL CLOCK

By Wontner, London; Eighteenth Century

160.—Molded oblong case, domed at crown; circular dial. Wontner; trimmed with pierced brass spandrils below dial, imbricated panel at end; fine brass lifting handles and bracket feet.

Height, 15¼ inches; width, 10¾ inches.

1669—INLAID MAHOGANY MANTEL CLOCK *Late Sheraton Period*

140.—Molded oblong case domed at crown; fitted with circular dial, inscribed "Gramaldi & Johnson." Beneath the dial is panel inlaid with brass scrollings; the end fitted with brass imbricated and pierced panels; fine lifting bail-handles and brass ball feet.

Total height, 17½ inches; width, 10¾ inches.

1670—CARVED AND GILDED MIRROR *English, Eighteenth Century*

1250.—Oblong molded frame, with arched top, enriched with chevron motives and oxidized silver leaf and gadrooned fillets.

Height, 25½ inches; width, 13¾ inches.

1671—NEEDLEWORK MAHOGANY BANQUETTE

English, Eighteenth Century

40.—Oblong top covered in gros-point developing waved stripes in blue, black, yellow and ivory. Supported on molded tapering legs having H-stretcher.

Height, 20 inches; length, 24½ inches.

1672—NEEDLEWORK CARVED WALNUT BANQUETTE

Chippendale Period

60.—Oblong seat covered in gros-point developing husk and floral scrollings in crimson on soft-yellow grounds. Supported on leaf-bracketed cabriole legs, having shell knees and ball and claw feet.

Height, 19½ inches; length, 25½ inches.

1673—TWO CARVED AND GILDED NEEDLEWORK FOOTSTOOLS

Early Georgian Period

60.—Oval top covered in gros-point, developing scrolled husks in blues on deep ivory grounds; on short cabriole legs with valanced apron.

1674—TWO LACQUER AND ROSEWOOD POLE SCREENS

Late Sheraton Period

80.— Long circular pole, terminating in a vase motive; supported on three outcurved tripod legs; adjustable oblong panel with round corners lacquered in gold on black ground with Chinese landscapes and figures.

Total height, 5 feet 5 inches.

1675—TWO EMBROIDERED SATINWOOD POLE SCREENS

Sheraton Period

90.— Long round poles, balustered toward foot with incurved tripod legs. Adjustable oval panel embroidered in colored silks on ivory grounds with delicate bouquets surrounded by ribbon and vine wreaths.

1676—EMBROIDERED CARVED MAHOGANY FIRE SCREEN

English, Eighteenth Century

45.— Arched and festooned frame; on curious cross feet. Watered ivory silk panel, enriched with coroneted and helmed coats of arms surrounded by a wreath of flowers in pastel-colored silk.

Height, 42½ inches; width, 23½ inches.

1677—INLAID SATINWOOD SCREEN

Sheraton Period

— Oblong frame, inlaid with husks and sprays of flowers. Supported on arched and castored legs. The frame fitted with three panels, one adjustable vertically, the others extending at sides. Each covered on back and front with scrolled panels of floral gray damask.

Height, 46½ inches; width, 23½ inches.

1678—CARVED MAHOGANY CHAIR

Sheraton Period

30.— Molded open shield-shaped back enriched with five flaring splats, terminating in husks. Supported on molded slightly tapering legs, well stretchered. Original golden-yellow velours covering seat.

1679—CARVED MAHOGANY ARMCHAIR

Sheraton Period

30.— Open molded shield-shaped back, enriched with sprays of husks and festooned acanthus leaves at crown; interesting fluted vase-shaped pierced splat, open scrolled arms. On tapering square legs. Seat covered in original golden-yellow velours.

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1680—TWO CARVED MAHOGANY CHAIRS

Sheraton Period

110.-

Finely molded open shield back with pierced ovoidal splat enriched with drapery festooned vase from which issues a spray of wheat. Supported on tapering square legs having stock toes. Seats covered in original golden yellow velours trimmed with galloon.

1681—TWO CARVED AND GILDED LAQUÉ CHAIRS

Hepplewhite Period

25.-

Molded inverted lyre-shaped open back, with pierced vase splat enriched with flutings; oval seat with fluted rail. Supported on fluted tapering legs. Finished ivory laqué, parcel gilded. Seats covered in original golden-yellow damask woven in ivory with medallion vase.



1682—SIX CARVED MAHOGANY CHAIRS

Sheraton Period

300.— Molded open shield-shaped back with pierced incurved fluted splat enriched with central rosette flanked by small flutings, and sheaf of wheat at crown, pendent with husks. Hollow seat covered in brass nailed old-red velours. On molded tapering square legs.

1683—SIX CARVED MAHOGANY LADDER-BACK CHAIRS

Hepplewhite Period

20.— Open back, serpentine at crown and fitted with four pierced ladders, each festooned and having a rosette with husk motives; seats covered in original mouse-yellow velours double trimmed with brass nails. Supported on gadrooned baluster tapering legs.

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1684—FOUR WINDSOR ARMCHAIRS

Sheraton Period

220.—Open back and arms, with medallioned spindles. Cannée seat. Supported on interesting balustered legs with curiously arched stretchers. Enriched in gilding with floral motive on black.

1685—SIX MAHOGANY CHAIRS

Sheraton Period

180.—Open molded fan-shaped back with reeded rails. Supported on H-stretchered tapering square legs; loose seat in striped crimson horseshair.

1686—TWO SMALL CARVED MAHOGANY PIECRUST TABLES

Chippendale Period

180.—Deeply scrolled and sunk molded circular top. On fluted and gadrooned shaft and leaf arched tripod legs.

Height, 25 inches; diameter, 15 inches.

1687—INLAID SATINWOOD TEA STAND, MOUNTED IN CUIVRE DORÉ

Late Sheraton Period

60.—Three circular tiers, inlaid with elm-root medallion and festoons of flowers. Supported on slender outcurving legs; mounted in *cuivre doré* with pierced gallery; gadrooned terminals and scrolled feet to legs.

Height, 33 inches.

1688—MAHOGANY CANDLE-STAND

English, Eighteenth Century

45.—Sunk molded circular top, supporting a baluster fitted with brass bobèche for candle. On spirally twisted shaft having broad molded base.

Height, 39 inches.

1689—DECORATED LAQUÉ WORK TABLE

English, Eighteenth Century

40.—Basket top fitted with handle and three small drawers; stand with shallow drawer. Slender square legs and incurved shelf stretcher. Decorated with green lattice and flowers on ivory-gray grounds.

Height, 43½ inches; width, 16 inches.



1690—CARVED MAHOGANY ARM AND SIX SIDE CHAIRS

Sheraton Period

25. — Open molded shield-shaped back, enriched with husks at crown and central member of splat; pierced ovoidal vase-shaped splat with further enrichments of flutings. Open scrolled hollow seat covered in temporary leatherette. On slightly tapering square legs, well stretchered. Armchair needs slight restoration.

1691—FOUR LACQUER CHAIRS

Chippendale Period

180. — Open back with cupid-bow top-rail and gilded scrolled horns. Vase-splat, cannée seat. Supported on cabriole legs, decorated in red and gold on black, with Chinese landscapes, basket panels, birds and flowers.

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1692—INLAID SATINWOOD WORK TABLE

Sheraton Period

60.— Oblong lifting top, giving access to compartment in frieze; both frieze and top finely banded. Supported on slender square tapering legs with X-stretcher.

Height, 28 inches; width, 19 inches.

1693—TWO INLAID ROSEWOOD CONSOLE TABLES

Late Sheraton Period

110.— Bow-fronted statuary marble top and stretcher. Supported on expanding round legs inlaid with lattice and lines; vase feet; mounted in *cuirre doré* with pierced gallery.

Height, 34¾ inches; width, 21¼ inches.

1694—MAHOGANY CENTER TABLE

Late Sheraton Period

75.— Oblong top, with round corners; frieze with drawer. Supported on open reversed lyre-shaped ends, with double balusters and scrolled cross legs.

Height, 29 inches; width, 21⅞ inches.

1695—INLAID MAHOGANY CONSOLE TABLE

Sheraton Period

15.— Oblong banded top; frieze fitted with drawer having original brass knobs. On square legs with X-stretcher.

Height, 29 inches; width, 22¾ inches.

1696—MAHOGANY TILTING-TOP TABLE

Late Sheraton Period

50.— Reeded molded oblong top, with round corners; supported on fluted and gadrooned shaft and reeded outcurved tripod legs terminating in fine brass castors.

Height, 30½ inches; width, 25 inches.

1697—CARVED MAHOGANY PIECRUST TILTING TABLE

Chippendale Period

90.— Finely scrolled sunk molded circular top. Supported on gadrooned baluster and tripod legs having leaf motives at knees and toes; unusual sunk fret panels part the legs.

Height, 27 inches; diameter, 28 inches.

1698—MAHOGANY SLANT-FRONT WRITING DESK

English, Eighteenth Century

160.—Slant-fall writing tablet, disclosing fitted interior. Front arranged with four graduated drawers trimmed with brass bail handles. On bracket feet.

Height, 38 inches; width, 28 inches.

1699—INLAID MAHOGANY POUDREUSE

Sheraton Period

75.—Oblong top folding over at ends to form supplementary shelves; interior of frieze, which is paneled to simulate drawers, fitted with compartments. Front arranged with deep central drawer paneled as two; flanked by two drawers at each end. Supported on tapering square castored legs.

Height, 34½ inches; width, 30 inches.

1700—TWO MATCHED INLAID MAHOGANY CARD TABLES

Sheraton Period

140.—Folding semicircular top; frieze of similar contour. Supported on tapering square legs.

Height, 29 inches; diameter, 29½ inches.

Note: These tables set together form a circular center table.

1701—CARVED MAHOGANY CARD TABLE

Chippendale Period

45.—Oblong folding top; molded leaf and ribbon motives. Frieze and square legs enriched with geometric sunk fret.

Height, 29 inches; top open, 52 by 33 inches.

1702—CARVED MAHOGANY TILTING-TOP TABLE *Chippendale Period*

60.—Circular top, enriched with rosette and leaf motives. Supported on leaf-adorned baluster and tripod scrolled legs, having leaf knees and feet.

Height, 27¾ inches; diameter, 33 inches.

1703—CARVED MAHOGANY TILTING TABLE

Chippendale Period

45.—Molded circular top, enriched with leafage. Supported on gadrooned baluster and tripod scrolled legs having leaf knees and claw feet.

Height, 27¾ inches; diameter, 35 inches.

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1704—INLAID MAHOGANY DROP-LEAF TABLE *Sheraton Period*

125.- Molded serpentine top, with two drop leaves beautifully enriched with central satinwood medallion occupied by a musical trophy banded in satinwood by vine and ribbon motive; frieze fitted with drawer having original brass knob. Supported on paneled square tapering legs.

Height, 28 inches; top open, 33 by 31 inches.

1705—CARVED MAHOGANY CARD TABLE *Chippendale Period*

115.- Seroll-molded oblong top, with round outset corners; deep frieze with drawer and cabriole legs having leaf knees and feet.

Height, 28 inches; length, 33 inches.

1706—INLAID MAHOGANY DROP-LEAF TABLE *Sheraton Period*

75.- Oval top with two drop leaves, tulipwood banding and shell medallion; bow-fronted frieze, fitted with drawer with brass ring handle. On tapering square legs.

Height, 27½ inches; top open, 38½ by 29¼ inches.

1707—MAHOGANY TEA TABLE *English, Eighteenth Century*

40.- Light kidney-shaped top. Supported on arched brackets and curved X-end legs; made of especially light wood to be conveniently removable.

Height, 28 inches; length, 36 inches.

1708—INLAID KINGWOOD AND MAHOGANY CARD TABLE

Sheraton Period

150.- Oblong folding top; with inset round corners and paneled frieze following same contour. Supported on spirally twisted open lyre ends, having baluster central stretcher and reeded cross feet terminating in brass claw castors.

Height, 28½ inches; width, 35¾ inches.

1709—MAHOGANY DROP-LEAF TABLE

Sheraton Period

40.- Elongated oval top, with two drop leaves; drawer in frieze fitted with original brass bail handles. Supported on slender tapering square legs.

Height, 27½ inches; length, top open, 40 by 28½ inches.

1710—MAHOGANY DROP-LEAF TABLE *English, Eighteenth Century*

50.—Oval top with two drop leaves, supported on scrolled cabriole legs with spade feet.

Height, 28½ inches; top open, 49 by 41 inches.

1711—CARVED MAHOGANY DROP-LEAF TABLE

English, Eighteenth Century

45.—Triangular top; with similar shaped leaf forming square when open; molded with medallioned beadings. On tapering round legs having spade feet.

Height, 27½ inches; length, 37½ inches.

1712—MAHOGANY DROP-LEAF TABLE

Late Sheraton Period

85.—Reed-molded oblong top with two leaves, having round corners; frieze fitted with drawer trimmed with original brass knobs. Supported on balustered shaft and four outcurved molded legs, terminating in brass claw castors.

Height, 28½ inches; top open, 36½ inches by 39 inches.

1713—PAIR OF ADAM CONSOLE TABLES

English, Eighteenth Century

160.—The tops with paintings in the style of Angelica Kauffmann on a marbled ground bordered by band of satinwood enriched with a painted floral band and an outer border of rosewood. Slender tapering legs and curved stretchers.

Height, 34 inches; length, 48 inches.

1714—SET OF SATINWOOD INLAID MAHOGANY CHAIRS

Sheraton Period

800.—Consisting of six side and two armchairs; open molded back with crowning splat paneled in satinwood, the lower splat enriched with diamond motives. Open scrolled arms supported on balusters; seats covered in original old brown leather. On outcurved square tapering legs.

1715—SET OF SATINWOOD INLAID MAHOGANY CHAIRS

Sheraton Period

315.—Consisting of five side and two arm chairs; open molded back with broad paneled top; splat enriched with medallion of satinwood; paneled narrower lower splat. Supported on H-balustered legs. Loose seat, covered in floral chintz.

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1716—SET OF MAHOGANY CHAIRS

Late Sheraton Period

105.— Consisting of six side chairs and arm chair; open roll-back with reeded crowning cross rail and two narrow rails below interrupting three bulbous motives. Supported on baluster legs; loose seat of crimson rep. (One seat imperfect.)

1717—SIX CARVED MAHOGANY CHAIRS

Chippendale Period

300.— Open back with serpentined crown enriched with shell, rosette and leaf scrollings; pierced mock fluted fan-shaped splat. Supported on molded square legs having H-stretcher; loose seat covered in pale green floral damask.

1718—SIX CARVED MAHOGANY CHAIRS

Sheraton Period

330.— Arched molded open back with rosetted crowning corners; pierced and draped vase-splat having molded side spindle; seats covered in floral crimson damask. Supported on tapering square legs having stock toes.

1719—NINE CARVED MAHOGANY CHAIRS

Chippendale's Worcester Period

540.— Open arched back; with rosetted and leaf-enriched vase splat. Supported on cabriole legs having leaf knees and claw feet. Loose seat in golden-green.

1720—EIGHT CARVED MAHOGANY CHAIRS

English, Eighteenth Century

160.— Open serpentined back; enriched with leaf and husk motives and arcaded pierced splat. Supported on half-reeded tapering square legs. Loose seat, covered in crimson woolen damask.

1721—SIX DECORATED LAQUÉ ARMCHAIRS

Sheraton Period

270.— Lunetted cannée paneled back; with roll-over crowning rail, outcurving arms and bamboo turned legs. Decorated with panels of flowers on turquoise-green grounds. Loose seats in crimson floral chintz.

1722—SET OF CARVED MAHOGANY CHAIRS *Chippendale Period*

520.—Comprised of six side and two arm chairs. Open back with serpentine crowning rail, enriched with leafage and rosettes; pierced vase-shaped splat with similar enrichment. Open scrolled arms. On cabriole legs having leaf knees and spade feet. Loose cushion seats in floral crimson armure.

1723—INTERESTING SET OF WINDSOR CHAIRS *Sheraton Period*

280.—Six side chairs and two arms. Open back with double baluster at crown and arched spindles. Open scrolled arms, cannelé seat. On outcurving bamboo turned legs. Decorated with husk motives on deep chocolate-brown grounds.

1723A—RENAISSANCE PRIE-DIEU

40.—Stained walnut, of dull surface. Architectural design, molded and paneled. Door and lifting bottom-cover with strap hinges; drawer in top.

Height, 37 inches; width, 33 inches.

1724—SET OF LAQUÉ WINDSOR CHAIRS *Sheraton Period*

105.—Consisting of settee, two armchairs, and four side-chairs. Open back with three turned spindles at crown and two at foot enclosing delicately turned cruciform spindles; triple spindled arms; rush seats. Supported on tapering round legs. Finished black.

1724A—PAIR OF WALNUT ARMCHAIRS

Italian, Early Seventeenth Century

160.—Straight, rectangular front and back stiles. Shaped front stretcher. Straight, flat arms. Broad, oblong back and seat in crimson *velours de Gênes* studded with large octagonal copper nails. (Some restorations.)

1724B—PAIR OF WALNUT ARMCHAIRS

Italian, Early Seventeenth Century

160.—Similar to the preceding.

1724C—WALNUT ARMCHAIR *Italian, Early Seventeenth Century*

80.—Similar to the preceding.

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1725—CARVED MAHOGANY TWO-BACKED SETTEE *Sheraton Period*

60.—

Curiously arranged back, each with serpentine arched molded frame enriched with husk and patera motive at center, these joined by a smaller arch similarly enriched. Incurved fluted pierced vase-shaped splat on scrolled and molded arms. Seats covered in original golden-yellow velours trimmed with galloon. On molded tapering outcurved legs.

Height, 36½ inches; length, 44½ inches.

1726—MAHOGANY PORTER'S BENCH

English, Late Eighteenth Century

30.—

Molded oblong top with round corners; valanced frieze. On well stretched tapering balustered legs.

Height, 1 foot 5 inches; length, 5 feet.

1727—CARVED MAHOGANY THREE-BACK SETTEE *Hepplwhite Period*

150.— Each back with molded open supports; tri-paneled at crown: interesting medallioned and fluted pierced vase-splat, enriched at crown with rosette and honeysuckle motives; molded open-scrrolled arms. Supported on square tapering legs; loose seat, upholstered in old yellow rep.

Height, 36 inches; length, 5 feet 4 inches.

1728—INLAID MAHOGANY DROP-LEAF TABLE *Sheraton Period*

60.— Oblong top, with two drop leaves having round corners; frieze with drawer, enriched with medallion and flutings. On tapering square castored legs.

Height, 28 inches; top open, 41½ by 33 inches.

1729—ROSEWOOD TABLE *English, Eighteenth Century*

45.— The top with inlays and paintings of a vase of flowers, bouquets and broad bands of satinwood. Rope molding edge, scrolled apron, twisted stretcher and legs and crushed ball feet.

Height, 32½ inches; length, 51 inches; depth, 34½ inches.

1730—MAHOGANY DROP-LEAF TABLE *Sheraton Period*

65.— Reed-molded oblong top, with two leaves having round corners; frieze fitted with drawer. Supported on molded oblong end shafts having outscrolling legs and central stretcher.

Height, 27 inches; top open, 46 by 32 inches.

1731—MAHOGANY CENTER TABLE *English, Eighteenth Century*

30.— Oblong top, with round corners. Supported on baluster-shaft having incurved legs terminating in brass castors.

Height, 27½ inches; length, 41½ inches.

1732—MAHOGANY CONSOLE TABLE *English, Eighteenth Century*

30.— Molded semicircular top, finely banded in kingwood. Frieze of similar contour, adorned with shell medallion motives. On tapering square legs. Castored.

Height, 27½ inches; length, 47 inches.

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1733—INLAID MAHOGANY BUREAU

Sheraton Period

200.-

Banded oblong top; small frieze inlaid with notched banding; front curiously arranged with two end-on-end drawers, the one at right having fall-front; three long drawers beneath trimmed with original oval brass bail-handles. On molded base and fine bracket feet.

Height, 39 inches; length, 47 inches.

1734—MAHOGANY BUREAU

Late Sheraton Period

50.-

Oblong top, fitted with two upper end-on-end drawers and four graduated long drawers below, trimmed with original brass knobs. On reeded round legs, having brass toes.

Height, 48 inches; width, 48 inches.

1735—MAHOGANY SOFA TABLE

Sheraton Period

130.-

Reed-molded oblong top; with two drop leaves having round corners; frieze fitted with two drawers. Supported on oblong ends, having outcurving legs and brass claw castors.

Height, 29 inches; top open, 53 by 26 inches.

1736—MAHOGANY SOFA TABLE

Late Sheraton Period

160.-

Oblong top, with two end leaves having round corners; frieze fitted with drawers trimmed with original brass knobs. Supported on curule legs and balustered center stretcher.

Height, 28½ inches; top open, 56 inches; width, 22 inches.

1737—INLAID MAHOGANY SOFA TABLE

Late Sheraton Period

150.-

Oblong top, with two end leaves having round corners; frieze fitted with two drawers having original knobs and lyre ends. Supported with central baluster-stretcher and outcurving legs terminating in brass claw castors.

Height, 27¾ inches; top open, 59 by 20 inches.

1738—INLAID MAHOGANY SOFA TABLE

Sheraton Period

125.-

Reed-molded oblong top, with round corners and two leaves; frieze fitted with two drawers. Supported on reeded expanding end shaft having cross-scrrolled and reeded feet terminating in brass castors; central balustered stretcher.

Height, 29¼ inches; top open, 65½ by 26 inches.

1739—INLAID MAHOGANY WRITING-TABLE

Sheraton Period

55.— Oblong top, with round corners covered in original blue cloth. Frieze fitted with long drawer having brass knobs. Supported on oblong shafts with arched cross legs terminating in brass castors.

Height, 28 $\frac{3}{4}$ inches; length, 51 $\frac{1}{2}$ inches.

1740—TWO MATCHED INLAID MAHOGANY CARD TABLES

Sheraton Period

90.— Semicircular folding top; finished with tulipwood bandings: frieze of similar contour. On tapering square legs.

Height, 29 inches; diameter, 35 inches.

Note: The two interesting tables when set together form a circular center table.

1741—THREE-SECTIONED CARVED MAHOGANY BREAKFAST TABLE

Adam Period

60.— Oblong center portion, the end portion semicircular to use as console table; top molded with rosette and ribbon motive; deep slightly bracketed frieze; supported on square legs.

Height, 28 $\frac{1}{2}$ inches; total length, 63 $\frac{1}{2}$ inches.

1742—CARVED MAHOGANY DINING TABLE

English, Late Eighteenth Century

210.— Reed-molded extending oblong top; with round corners and two extra leaves. Supported on two pedestals, each having a fluted shaft; incurved fluted platform and outcurving legs enriched with drops of husks.

Height, 29 inches; length closed, 49 $\frac{3}{4}$ inches.

1743—THREE-PART MAHOGANY DINING-TABLE

Sheraton Period

270.— Each part supported on a balustered shaft having four reeded outcurving legs terminating in brass castors. Extra leaf for same.

Height, 2 feet 3 $\frac{1}{2}$ inches; width, 4 feet; length without leaf, 5 feet 10 inches.

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1744—CARVED MAHOGANY DINING-TABLE *Late Sheraton Period*

140.—Molded oblong top in three sections having round corners; each section supported on bulbous shaft and incurved molded legs enriched with leafage at knee and brass castors. Two extra leaves for same.

Height, 29 inches; length without leaves, 69½ inches; width, 47½ inches.

1745—INLAID MAHOGANY SIDEBOARD *Sheraton Period*

275.—Serpentined oblong top, enriched with broad bandings on satinwood and supporting original brass railed back with curved side brackets; the front arranged with central shallow bracketed drawer; deep drawer at right paneled as two and enclosing door at left similarly paneled; trimmed with brass bail handles. The pilasters parting the drawers are enriched with long sprays of thistles. On tapering square legs.

Height, 51 inches; length, 59 inches.

1746—INLAID MAHOGANY SIDEBOARD *Sheraton Period*

180.—Low back, fitted with bow-fronted pedestals at ends and shaped sliding doors flanking a medallioned panel and giving access to a large compartment. Front with incurved center and bowed end fitted with deep doors at ends and three shallow drawers at center sustained by fan-enriched satinwood bracket. Supported on square tapering legs.

Height, 44½ inches; length, 7 feet 2 inches.

1747—CARVED MAHOGANY FOUR-PEDESTALED WRITING TABLE

Georgian Period

235.—Square top, covered in tooled brown leather. Frieze enriched with husked flutings, interrupted with leonic heads and fitted with two drawers. The pedestals arranged with doors; the others with two drawers each. Supported on cabriole legs, having leaf knees and claw feet. (Top needs slight restoration.)

Height, 31 inches; top, 60 inches square.

1748—CARVED AND GILDED CONVEX MIRROR

Georgian Period

150.—Circular molded frame; enriched with ball motives, eagle and scrolled leaf pediment and husked apron. Fitted at sides with two arms having double pendent lusters.

Height, 44½ inches.

1749—TWO MAHOGANY ENCOIGNURES *English, Eighteenth Century*

2 70.—Open fret-scrrolled back, with four graduated tiers. Shaped and molded top; front fitted with drawer, door beneath and scroll-molded pilasters. *Height, 6 feet 3½ inches; width, 2 feet 4 inches.*

1750—DECORATED SATINWOOD CABINET *Late Sheraton Period*

20.—Oblong top with mirror back and shelf, supported by *cuirre doré* columnar shaft. The top with pierced gilded gallery; frieze decorated with rosetted medallion and pilasters with vines of grapes; front arranged with two glazed doors; interior fitted with shelf and lined with old-crimson velours.

Height, 49 inches; width, 42¾ inches.

1751—MAHOGANY COMBINATION CHAIR AND CABINET

Sheraton Period

60.—Paneled back with hinged flap forming a back to seat when raised; incurved arms; serpentine frontal lifting seat giving access to large compartment; trimmed with two brass lozenge-shaped handles; on square legs.

1752—LACQUER CABINET

English, Eighteenth Century

—Molded frieze; the front arranged with long drawers, two series of two end-on-end drawers and three drawers at base; enriched in the Chinese manner with gilded landscapes, birds and flowers on black ground. Stand with tapering square legs.

Height, 5 feet 3 inches; width, 2 feet 9½ inches.

1753—SMALL MAHOGANY BOOKCASE

Sheraton Period

110.—Dentil-molded cornice; the upper portion of which is enclosed by diamond latticed and glazed door; extending lower portion fitted with shallow lower drawer at frieze and paneled enclosing doors. On bracket feet.

Height, 6 feet 6 inches; width, 1 foot 11 inches.

1754—MAHOGANY SECRETARY BOOKCASE

English, Eighteenth Century

30.—Upper portion with molded cornice and two enclosing doors having gilded leaf moldings and mirror panels; two candle slides below doors. Lower portion with slant-front writing tablet, fitted interior and two end-on-end drawers with three long drawers beneath. On bracket feet.

Height, 6 feet 6½ inches; width, 3 feet 1 inch.

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1755—MAHOGANY SECRETARY BOOKCASE *Chippendale Period*

120.—Dentil-molded cornice; center recessed and fitted with latticed glazed door, having panel below to hide a nest of drawers; two very narrow pilasters doors similarly glazed; the center fitted with shelves and large drawers below. Lower portion arranged with fall-front writing drawer disclosing well-fitted interior; beneath enclosed with two latticed doors similar to those above. Trimmed with scrolled and rosetted brass bail and drop handles.

Height, 7 feet; width, 3 feet 6½ inches.

1756—INLAID MAHOGANY SECRETARY BOOKCASE *Sheraton Period*

22.—Upper portion with molded cornice and fitted with two lozenge lattice glazed enclosing doors. Lower portion arranged with fall-front writing drawer having fitted interior and two enclosing doors below. The doors and drawers medallioned in two-toned mahogany.

Height, 7 feet 10 inches; width, 3 feet 9½ inches.

1757—CARVED MAHOGANY BOOKCASE *Georgian Period*

115.—Upper portion with eanted leaf-molded triple pediment and extended long central glazed door, flanked by two double paneled doors, all enriched with rosette and ribbon motived moldings. Lower portion with two central and two flanking paneled doors.

Height, 7 feet 7½ inches; width, 4 feet 6 inches.

1757A—MAHOGANY SECRETARY-BOOKCASE *Chippendale Period*

450.—In two parts. The upper section has two glazed and latticed doors. Dentil-molded cornice and voluted, broken pediment pierced and carved in interlaced scroll design. The lower portion has slant drop-leaf, giving access to interior fitted with numerous drawers and compartments. The front fitted with two small and three large drawers which have scrolled bail handles. Convex molded and carved base with scrolled apron and low incurvate bracket feet. The chamfered corners and the drawer fronts of the interior enriched with fine geometrical ornamentation in sunk fretwork.

Height, 7 feet 4 inches; width, 3 feet 10 inches.

1758—LACQUER CABINET

Queen Anne Period

190.-

Upper portion with arched molded cornice and canted corners; fitted with two latticed paneled and glazed doors, the pilasters similarly glazed. Lower portion enclosed with two doors and having canted pilasters similar to the top. On molded base, with bracket feet. Enriched in gold, with Chinese landscapes, figures and floral vines. Finished black.

Height, 7 feet 2 inches; width, 5 feet.

1759—CARVED MAHOGANY WING BOOKCASE

Chippendale Period

725.-

Dentil-molded cornice, with basketed swan-neck pediment at extended center; front arranged with two lozenge-latticed and glazed central doors and single doors at wings. Extended lower portion with medallioned and rosetted moldings; the center fitted with deep fall-front writing drawer having beautifully fitted interior; three drawers beneath, each wing with five drawers, trimmed with five gilded brass bail handles. On rosette molded base.

Height, 9 feet 6 inches; width, 7 feet 2 inches.

1760—CARVED WALNUT WING CABINET

Georgian Period

75.-

Cornice broken over center extension and enriched with ovolo moldings, surmounted by a canted pediment. The extended center enclosed by three scroll-molded double-paneled glazed doors. The wings with one similar door each. Outcurving frieze to table portion, enriched at center with shell scrollings and valanced with leaf motives. Supported on cabriole legs having leaf and husk knees and claw feet. The enrichments parcel gilded.

Height, 8 feet 10 inches; length, 11 feet 3 inches.

1761—TWO MAHOGANY GEORGIAN CABINETS

120.-

Similar to the preceding. Enclosed by two doors and having outcurving ends, each end surmounted by scrolled bust of a nymph.

Height, 7 feet; width, 4 feet 10½ inches.

120.- 1761A-Cabinet

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1762—LACQUER DAY-BED

English, Eighteenth Century

50.—Paneled head and scrolled paneled arm at right. Seat cannée. Supported on open gadrooned baluster legs at front and out-curving legs at back. Richly decorated in gilding in the Chinese manner with birds, flowers and scrolling berried vines, on black grounds.

Height, 3 feet 3½ inches; length, 6 feet 2 inches.

1763—LAQUÉ DAY-BED

Sheraton Period

60.—Outscrolled head; long serpentine cannée back. Loose seat, supported on paneled tapering square castored legs.

Height, 2 feet 5 inches; length, 6 feet 6 inches.

1764—CARVED MAHOGANY FOUR-POST BED AND TESTER

Chippendale Period

— Interesting clustered columnar post, with arched drops at crown below pinnacle; lower portion of shaft with finely spiraled acanthus-leaf over a pear-shaped motive; similarly spiraled square legs, with molded feet; the back posts plain, to be covered with material. Elaborate arched scrolled pierced tester, developing fine acanthus leafage; covered in gray velours.

Length, 6 feet 10 inches; width, 6 feet 5 inches.

1764A—OAK STATE BED

Tudor Period

35.—Heavy, balustered and carved front posts. Plain stretchers. Fine, dark patina.

1765—CARVED AND GILDED MIRROR PANEL

Adam Period

15.—A small leaf-enriched molded oval mirror is about center, trailed with vines of grapes and leaves, supported by a bowknot and oval medallion of grape vines which is pendent from a large ribbon bouquet. From a plinth toward base arises a central triple husk, sustaining the mirror. Two vases of flowers flank the husk. Open scrolled apron, composed of a central husk and acanthus-leaf scrollings. On temporary paneled background. (Needs slight restoration.)

Height, 7 feet; width, 3 feet 5 inches.



1766—SIXFOLD LACQUERED SCREEN

Queen Anne Period

750.- Each fold with two panels framed with moldings finished brown and having gilded basket at corners. On each panel is depicted a different subject of domestic Chinese figures at various avocations. The panels executed by a Chinese artist in England.

Height, 6 feet 2 inches; length, 12 feet 4 inches.

Note: It is now established that the Chinese were brought over even at this early period to execute the decoration of furniture that was so much the style and vogue at that time.

1766A—PAINTED LEATHER SCREEN

70.- Fourfold screen, painted with a scene representing a village masquerade. A crowd of merrymaking people dressed in burlesque costumes, dancing in a village street. In the distance a church amidst a mountainous landscape. Highly decorative painting in a rich variety of colors on a glowing, brown-golden ground. The exterior of the first and last leaf decorated with lightly embossed ornamentation of classic design.

Height, 7 feet; width of each leaf, 26 inches.

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1767—POLYCHROME COROMANDEL TWELVEFOLD SCREEN

K'ang-hsi Period

625.— The panels displaying continuous subjects at center. The front displaying palace landscape in which there are many figures at various avocations, crowned with panels, displaying flowers of the twelve months and symbols. At foot, continuous mountainous landscape. Reverse similar. (Needs restoration.)

Height, 9 feet 3 inches; length, 19 feet 6 inches.

From the famous Bischoff Collection.

FIFTEENTH TO SEVENTEENTH CENTURY TAPESTRIES

1768—SMALL FLEMISH TAPESTRY PANEL

Sixteenth Century

150.— WILLIAM TELL. The famous archer is seen standing about center with his bow drawn to its uttermost; he is clad in semi-classic costume; beyond him is a personage knocking at the door of a large edifice, the other personages concerned in the story being unseen. Woven in crimson, yellows, greens, blues, tan and ivory; finished with a narrow border of blue, woven in ivory and tan with medallioned ribbon-motives. Portion of a larger tapestry; the border complete, but from a smaller sized tapestry.

Height, 4 feet 4 inches; width, 2 feet 7 inches.

1769—SMALL FLEMISH TAPESTRY

Sixteenth Century

180.— MERCURY'S VISIT TO PSYCHE. Psyche is seated at the portal of a terraced palace; Mercury stands before her toward left. Over the balustrade of the terrace portions of an Italian garden are seen. Woven in rich crimson, blues, lavender, pinks, fine mellow yellows, grays, greens and ivories.

Height, 3 feet 6 inches; width, 3 feet.

1770—RENAISSANCE TAPESTRY

Flemish, Sixteenth Century

150.— ALEXANDER THE GREAT TAKING LEAVE OF HIS FATHER. Alexander, in classic attire, mounted on a white charger, is toward left, and behind him a group of warriors; his aged father is being borne to his presence, at left, to wish him fortune in his forthcoming campaign. Woven in blues, yellows, grays, ivories, greens, pinks and many shades of tan. (Portion of a larger tapestry.)

Height, 6 feet 10 inches; width, 5 feet 7 inches.

1770A—POINT DE VENISE LACE PANEL

350.— Large, wide panel, consisting of a centerpiece and two narrow side panels. Rich floral scroll border, flower vase medallion in center, and at the sides and surrounding, abundant design of flower garlands, scrolls, etc.

Height, 6 feet 11 inches; width, 12 feet 6 inches.

1771—TWO IMPORTANT GOLD-EMBROIDERED PANELS

Italian, Seventeenth Century

750.— *Drap d'argent* field, elaborately embroidered with gold threads in high relief and passages of colored silks, displaying at foot an arched lattice-panel, entwined with vines of grapes and flowers. This supports a large cornucopia of very beautiful fruit from which springs a volute scrolling, bearing at intervals figure of a "Phoenix" arising in the flames and two further cornucopias of fruit. The volute scrolling is enriched with husks and flowers in solid threads. In polychrome carved frame, enriched with ribbon motives.

Total height, 8 feet 2 inches; width, 3 feet 2½ inches.

1772—FELLETIN TAPESTRY

Seventeenth Century

475.— BIRDS AND WOODLAND. Two birds stand in an uneven foreground rising to hills; the vista is sheltered by a large clump of heavy-foliaged trees. Woven in greens, blues, ivories and tans. Borders of scrolled acanthus leaves and clusters of flowers, woven in richer tones of the field on very tawny and ivory grounds. Height, 8 feet 5 inches; width, 7 feet 10 inches.

1773—RENAISSANCE TAPESTRY

Flemish, Sixteenth Century

1100.— BELISARIUS ACCLAIMED BY THE ROMAN MESSENGERS. Belisarius, ready to return to the army to redeem Rome's prestige, stands an heroic figure at left descending steps to meet a group of messengers who are assembled at from center to right; beyond the messengers is a further group assembled on the steps of a large palace; the messengers are offering gifts, spoils of war, to the hero, who refuses them. Woven in exceptionally fine blues, greens, yellows, pinks, ivories, light tans and grays. Compartmented borders in which figures are seen at centers of crown, foot and sides; at corners are further figures; these compartments are interrupted by clusters of fruit and flowers executed in rich colors of the field.

Height, 10 feet 9 inches; width, 8 feet 8 inches.

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1774—FELLETIN TAPESTRY

French, Seventeenth Century

1125. — “Birds before an Italian Garden.” Two kingfishers are in the flower-decked foreground, one pecking at a small fish recently caught from a pool at mid-center distance. Two clumps of trees rise at sides and give a fine vista of a sunny rising landscape occupied by a large garden and a rambling château crested by a range of mountains. Woven in rich greens, blues, yellows, tans, ivory and pinks. The borders of trailing vines of flowers in richer tones than the field.

Height, 9 feet 5 inches; length, 11 feet.

(Companion to the following)



NO. 1774—FELLETIN TAPESTRY (*French, Seventeenth Century*)

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1775—FELLETIN TAPESTRY

French, Seventeenth Century

1025—“Birds in Woodland.” Similar in composition and color to the preceding. In the center two swimming ducks are much agitated by the appearance of a white heron on the near bank of the stream, which is spanned about center by an old stone bridge.

Height, 9 feet 9 inches; width, 8 feet 1 inch.

(Companion to the following)



NO. 1775—FELLETIN TAPESTRY (*French, Seventeenth Century*)

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1776—FELLETTIN TAPESTRY

French, Late Seventeenth Century

1200.—“Woodland and Stream.” Two clumps of gnarled old trees rise at left and right of an uneven foreground overgrown with herbage, and shelter a rocky stream flowing from center to left; on the far bank a range of wooded hills is seen. Woven in rich browns, green, blues, yellows and ivory. Borders of dainty vines, flowers and clustered fruit, in the tones of the field, into which a very pleasant touch of crimson has been added.

Height, 9 feet 9 inches; width, 8 feet 1 inch.



NO. 1776—FELLETIN TAPESTRY (*French, Late Seventeenth Century*)

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1777—RENAISSANCE TAPESTRY *Brussels, Early Seventeenth Century*

QUEEN OF SHEBA VISITING KING SOLOMON. The

6600.—field is divided vertically into two episodes, the more important being above; in the latter, King Solomon is seen, wearing regal robes, enthroned at left, with a warrior standing behind him, before a columned edifice; at right is the kneeling queen, and her two attendants, bringing gifts to the King; beyond the queen a balustrade divides the terrace from open country in which are groups of personages; in one group are men riding camels laden with merchandise; a mountain range crests a distant château. In the lower scene, Alexander the Great and a group of warriors are at left before a wooded landscape; at right is the family of Darius, bearing Alexander gifts. Very finely woven in very rich harmonious colors in which fine crimsons, blues, yellows, greens, ivories, tans and pinks are seen. Very interesting borders occupied at center of crown and foot by two medallions supported by leopards in which is depicted biblical subject, "Christ at the Well"; two further medallions at center of the side, these occupied by a biblical subject, "Sussannah and the Elders"; at upper corner and foot are further figures. The medallions are interrupted by jardinières and close clusters of very varied flowers and fruit. Executed in the colors of the field on varying golden yellow grounds. Finished with an outer guard in blue and yellow lobed motives.

Height, 11 feet; width, 7 feet 8 inches.



No. 1777—RENAISSANCE TAPESTRY (*Brussels, Early Seventeenth Century*)

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1778—FELLETIN TAPESTRY

Seventeenth Century

925.— THE WORSHIP OF THE GOLDEN CALF. The High Priest Aaron stands in sacerdotal robes about center, holding a sacrifice in a brazier before a Golden Calf at right, under a canopy. At left are numerous personages, kneeling and worshipping with the High Priest. Above the kneeling personages are various husbandmen at their avocations. At upper left corner the Golden Calf is again seen surrounded by an eager concourse of people acclaiming him. At upper right the Holy Father is seen delivering the Tablets of the Law to Moses. Between these two scenes is a Cardinal's coat of arms, mantled with his tasseled hat, blazoned with four rampant lions. Woven in rich rose-buds, blues, greens, yellows, ivories, grays and tans. Small portion of border at crown; remaining sides finished with yellow and tawny bandings.

Height, 8 feet 9 inches; width, 6 feet 2 inches.

1779—AUBUSSON TAPESTRY

Early Seventeenth Century

475.— "Bacchic Festival." The foreground animated by groups of nymphs and other personages amidst which Mercury and Diana are seen at right proceeding to a flaming altar at left. A colonnade and ruined temple are in the wooded distance. Woven in mellow yellows, tans, greens, tawny browns and blue. Borders of clustered flowers on tawny grounds. (Has been pieced.)

Height, 8 feet 10 inches; length, 12 feet 5 inches.

1780—FLEMISH TAPESTRY

Early Sixteenth Century

375.— HUNTING. A lightly wooded, quaint rising landscape, occupied by a few edifices, is animated in the foreground by three mounted huntsmen at left, preceded by an attendant holding two hounds at right, who interrogates a village maiden as to the direction of their quarry. Woven in golden yellows, greens, tans and rich blues.

Height, 8 feet 2 inches; length, 8 feet 7 inches.

1781—EARLY AUBUSSON TAPESTRY

Sixteenth Century

550.—“Animals and Gothic Foliage.” The foreground and mid-distance occupied by large Gothic leaves scrolling and sheltering several bushes, birds, stags, lion, rabbits and squirrel. In the mountainous distance numerous edifices are seen. Woven in greens, pinks, tans, mellow yellows and deep tawny brown. Borders at crown and sides of clustered fruit, amid which quaint field animals and birds are seen.

Height, 8 feet 3 inches; length, 11 feet 1 inch.

1782—EDGEWATER LOOM TAPESTRY

200.—WOODLAND AND STREAM. Two clumps of large, finely foliated trees rise at left and right sheltering a vista of a small valley stream and edifices. Borders of clustered flowers and acanthus-leaf corners. Woven in greens, blues, old-yellows, rose-pinks and rich browns.

Height, 8 feet; length, 9 feet 3 inches.

FRENCH FURNITURE, EIGHTEENTH CENTURY STYLE

1783—^{Over}LAQUE FOOTSTOOL

Directoire Style

— Oblong molded frame; supported on rosetted tapering legs having claw feet; finished in French gray; covered in pink silk. (Silk slightly worn.)

Length, 31 inches.

1784—TWO BROCADE CARVED AND GILDED FOOTSTOOLS

Louis XVI Style

60.—Square top, covered in Louis Seize striped ivory floral brocade; frames enriched with guilloche motives. Supported on tapering fluted round legs.

Height, 10 inches; top, 16 inches square.

1785—FOUR CARVED OAK FOOTSTOOLS

Renaissance Style

25.—Oblong molded top, covered in jaspé crimson velvet. Supported on gadrooned molded base and bulbous feet.

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1786—CARVED AND GILDED NEEDLEWORK BANQUETTE

Louis XV Style

35.—Circular top, of seventeenth century jardinière velvet, profusely embroidered, leaving only portions of the floral bouquet and feathered border in velvet. Supported on valanced cabriole legs, having X-stretcher, with leaf terminal.

Height, 17 inches; diameter, 30 inches.

1787—CARVED AND GILDED BANQUETTE

Louis XVI Style

125.—Oval loose seat, covered in floral brocade. The frame festooned with dainty flowers. Supported on spirally twisted legs. (Needs restoration.)

Height, 19½ inches.

1788—MAHOGANY ARMCHAIR, MOUNTED IN CUIVRE DORÉ

Empire Period

45.—Horseshoe paneled back, scrolling into arms. On scrolled legs. Mounted in *cuivre doré* with applique in back, scrolled nymphs at an altar and rosettes. Seat in cut green velvet.

1789—CARVED AND GILDED BROCADE MARQUISE

Louis XV Style

65.—Arch-scrolled back, scrolling into arms and divided into three panels, enriched with central cupid and rocaille motives and floral pinnacles. Supported on cabriole legs, with elaborately valanced frontal rail. Back and loose seat covered in ivory-gray brocade of the Louis XV period, woven with fine trailings of flowers.

1790—TWO CARVED AND GILDED ARMCHAIRS

Empire Period

80.—Arched and paneled back, and seat covered in crimson velvet. Enriched floral scrolled pediment, shell terminals and husk drops to supports. Very unusual arms incurved at back, supported on winged bulls' heads which continue into claw-footed legs.

1791—CARVED AND GILDED ARMCHAIR

Empire Period

40.—Similar to the preceding.

1792—INLAID TULIPWOOD POUDREUSE

Louis XVI Style

99.—Triple-serpentine paneled top; center hinged at back; fitted with interior mirror. Sides hinged and falling over, forming supplementary shelves and disclosing compartments, lined with blue striped silk. Valanced front, fitted with writing slide and small drawer at center, flanked at left by two mock drawers; at right with mock and small drawer. Supported on light cabriole legs, with scrolled *cuivre doré* toes.

Height, 27¾ inches; length, 31 inches.

1793—INLAID TULIPWOOD POUDREUSE

Louis XVI Style

45.—Oblong galleried top, arranged central hinged portion fitted with mirror, sides hinged giving access to compartments. Frieze with central writing drawer, having tambour sliding doors beneath. On tapering square legs. (Needs slight restoration.)

Height, 32 inches; width, 25½ inches.

1794—CARVED AND GILDED CHAIR

Régence Style

75.—Scrolled oblong back enriched with basketed panels and scrolled leafage. Supported on valanced cabriole legs. Seat and back cannée.

1795—INLAID WALNUT TALL-CASE CLOCK

Dutch, Eighteenth Century

25.—Arched hood, enriched with crowning molding and three terminal figures. Painted dial, inscribed "Klaas and Grouw." On long case, with paneled door and fluted Corinthian columns and scrolled pedestal. Movement records days of the week and months.

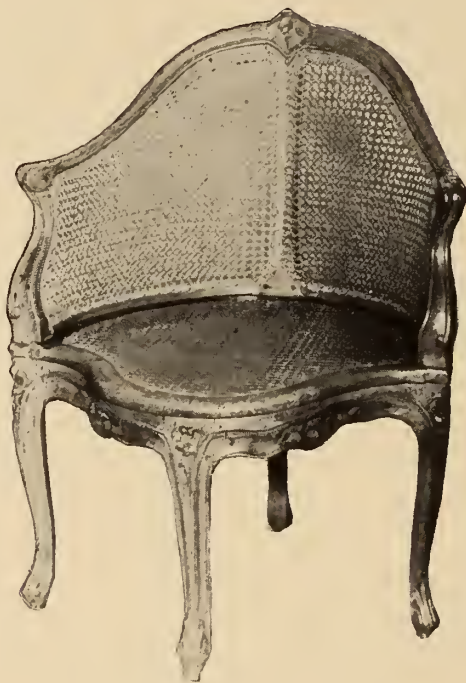
Height, 10 feet 2 inches; width, 2 feet 4 inches.

1796—CARVED WALNUT BROCADE MARQUISE

Louis XV Style

25.—Scroll-molded horseshoe back, with central medallioned panel. Supported on cabriole legs, enriched with gilded leafage. Covered in Louis XV blue brocade. (Needs much restoration.)

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1797—INTERESTING CARVED WALNUT CORNER CHAIR

Regence Style

85.-

Molded arched back enriched with sprays of flowers and scrolling into arms; very deeply serpentine seat with fine valance of similar contour, enriched with sprays of blossoms. Supported on cabriole legs, having water-leaf toes. Back, arms and seat cannée.

1798—FOUR CARVED OAK CHAIRS

Renaissance Style

100.-

Open flaring and molded back, enriched with pierced leaf-scrrolled splat, having leaf-center with pendant of roses. Seat covered in jaspé crimson velvet; valanced front-rail. Supported on baluster legs, enriched with varied leafage. Open box stretcher, with bulbous feet. (One needs restoration.)

1799—TWO BROCADE CARVED AND GILDED ARMCHAIRS

Louis XVI Style

- 80.—Laurel molded arched back and loose seat, covered in dainty blue jaspé brocade: woven in ivory with birds amid groups of flowers, butterflies and flaming torches. Open leaf-scrolled arms. Supported on tapering fluted legs.

1800—TWO BLUE-VELVET CARVED AND GILDED ARMCHAIRS

Louis XVI Style

- 80.—Similar to the preceding, except that the upholstery is of jaspé blue-velvet. (Velvet slightly worn.)

1801—CARVED AND GILDED ARMCHAIR

Louis XVI Style

- 15.—Ribbon-molded horseshoe back and arms supported on scrolling of acanthus-leaves: back and seat of gilded cannée. On pateraed tapering round fluted legs.

1802—CARVED AND GILDED SMALL CHAIR

Louis XVI Style

- 12.—Open arched back with cross-splat, enriched with ribbon moldings: seat covered in old-rose floral damask. On tapering round fluted legs. (Small patera missing.)

1803—TWO CARVED AND GILDED VELVET ARMCHAIRS

Louis XV Style, circa 1850

- 65.—Molded cartouched back: open scrolled arms: valanced cabriole legs enriched with cartouched shell motives and sprays of flowers. Covered in cut and uncut mellow-blue velvet developing bouquets of flowers and pomegranate motives on lighter toned corded silk grounds.

1804—TWO CARVED AND GILDED VELVET ARMCHAIRS

Louis XV Style, circa 1850

- 65.—Similar to the preceding.

1805—CARVED BROCADE AND GILDED ARMCHAIR

Louis XVI Style

- 30.—Leaf and arched molded back scrolling into horseshoe arms, and loose seat covered in green and pink striped floral brocade. Supported on leaf-enriched tapering fluted round legs. The frame is further adorned with ribbon moldings and rosettes.

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1806—CARVED AND GILDED FAUTEUIL

Directoire Style

70.—

Oblong back, enriched with fine rosette moldings; open arms, supported on sphinxes; seat-rail with further rosette motives. On tapering gadrooned round legs. Covered in crimson velours, embroidered with varied leaves in golden tones.

1807—SET CARVED OAK CHAIRS

Régence Style

180.—

High double cannée paneled back enriched with elaborate pediment developing baskets of fruit and shell motives flanked by latticed panels and scrolled leafage; open scrolled arms adorned with leaf and husk motives; supported on cabriole legs with fine H-stretchers; seats covered in green velours; consisting of two large armchairs and six side-chairs.

1808—LAQUÉ CANNÉE ARMCHAIR

Louis XVI Style

30.—

Horseshoe back of ribbon and floral motives, scrolling into ram's-headed arms and seat cannée. Supported on tapering fluted legs; loose seat in lavender silk. Finished French gray.

1809—LAQUÉ CANNÉE ARMCHAIR

Louis XVI Style

30.—

Similar to the preceding.

1810—LAQUÉ UPHOLSTERED ARMCHAIR

Louis XVI Style

42.50.—

Molded arched back, arms and loose cushion seat, covered in floral chintz. Supported on tapering fluted legs; finished ivory-gray.

1811—LAQUÉ DAY-BED

Louis XVI Style

70.—

Similar to the preceding, with arched head and paneled arms.

Height, 2 feet 9 inches; length, 5 feet 3 inches.

1812—TWO CARVED AND GILDED SMALL CHAIRS *Louis XVI Style*

30.—

Open bow back, with arched crowning rail, paterae cross-splat and extending round, fluted supports. The seat covered in blue and ivory floral striped brocade; on tapering fluted round legs.

1813—TWO CARVED AND GILDED ARMCHAIRS *Louis XVI Style*

75.- Arched back, enriched with flowers and leaf moldings. Back and loose seat covered in floral ivory brocade. Supported on tapering fluted round legs.

1814—TWO CARVED AND GILDED DAMASK CHAIRS

Louis XVI Style

40.- Molded arched back, round seat. Supported on cabriole legs, with leaf motives. The frames enriched with husks, flowers and guilloche moldings. Covered in early crimson damask displaying wheat and vases of flowers.

1815—SET OF CARVED AND GILDED CHAIRS

Louis XVI Style

90.- Consisting of two arm and four side chairs. Arch-molded back and frontal rail of seat enriched with guilloche motives and husk scrollings at back. Open scrolled arms. On cabriole legs. Covered in mouse-gray velours. Slight variance in color of gilding.

1816—CARVED WALNUT ARM AND TWO SIDE CHAIRS

Louis XV Style

50.- Scroll-molded cartouche back and seat cannée. Open scrolled arms and cabriole legs, enriched with rocaille and floral motives. Parcel gilded.

1817—BRUSSELS TAPESTRY CARVED WALNUT SETTEE

Seventeenth Century

1150.- Oblong back and seat covered in Brussels tapestry, developing in back a landscape with boar hunt, edifices and further personages within a columned niche flanked by vases of flowers.

1818—CARVED WALNUT SUITE

Louis XVI Style

125.- Consisting of sofa and four armchairs. Oblong molded back, with incurved corners, enriched with husk moldings. Open scrolled arms. On leaf-enriched round tapering legs. Seat and back covered in cut and uncut crimson velvet, displaying ivory medallions, occupied by sprigs of flowers.

Height of sofa, 3 feet 3½ inches; length, 4 feet 11 inches.

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1819—TWO BRUSSELS TAPESTRY CARVED WALNUT STATE CHAIRS

Seventeenth Century

1900.—High oblong back and seat covered in Brussels tapestry; back displaying in one, figure of Diana, and in the other Imperial Jove; both stand within interesting vine-wreathed niches; the seats displaying vases of fruit and flowers; finely scrolled open arms and cabriole legs having frontal stretcher apparently of a later period.

1820—TWO BRUSSELS TAPESTRY CARVED WALNUT STATE CHAIRS

Seventeenth Century

1500.—Similar to the preceding. Variations in the motives of top.

1821—TWO BRUSSELS TAPESTRY CARVED WALNUT CHAIRS

Seventeenth Century

1500.—Similar to the preceding.

1821A—AUBUSSON TAPESTRY COVERED SOFA AND TWO ARMCHAIRS

Louis Philippe Period

200.—Carved and gilded frames in the Louis Seize style, on circular, fluted, tapering legs. Rectilinear back, with molded top rail supported by fluted, tapering pilaster on each side with acanthus-leaf finial. Rounded, fluted arms, terminating in flattened scroll on incurvate arm supports. Front rail carved with rosettes and lip and tongue molding. Seats, backs and arm-pads upholstered in Aubusson tapestry panels with charming designs of flower bouquets, loosely tied, in rich colors on a crème ground. Dark green borders.

1821B—TWO ARMCHAIRS, COVERED WITH AUBUSSON TAPESTRY

Louis Philippe Period

100.—Similar to the preceding.

1821C—TWO ARMCHAIRS, COVERED WITH AUBUSSON TAPESTRY

Louis Philippe Period

100.—Similar to the preceding.

1821D—TWO ARMCHAIRS, COVERED WITH AUBUSSON TAPESTRY

Louis Philippe Period

100.—Similar to the preceding.

1822—INLAID TULIPWOOD AND KINGWOOD COMMODORE

Louis XVI Style

100.—Paneled and valanced double serpentine front, fitted with two drawers, scrolled as one. Supported on slightly cabriole legs, trimmed with *cuirre doré* rocaille escutcheons and toes. Very fine plum-pudding brocatelle marble top.

Height, 31¾ inches; width, 31 inches.

(Companion to the following)

1823—INLAID TULIPWOOD AND KINGWOOD COMMODORE

Louis XVI Style

100.—Similar to the preceding.

Height, 31¾ inches; width, 31 inches.

1824—INLAID WALNUT ARMCHAIR

Dutch, Seventeenth Century

50.—Broad panel at upper back enriched with baskets of flowers and birds; inlaid with original owner's name, "J. Beeke Garbers Anno 1627." The supports enriched with imbrications; the arms and lower back arranged with spindles. Wood seat. On square cabriole legs having rail stretcher. The panel of the back is inlaid in a similar manner on reverse side to front.

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1825—IMPORTANT EBONY CABINET, ENCRUSTED WITH REPOUSSÉ
SILVER *Italian Renaissance Period*

750.— Oblong cabinet, with molded cornice and paneled frieze. The front arranged with six drawers at each end and three at center; top and foot flanking a hinged falling door disclosing an interior cabinet fitted with architectural fronted drawers and cabinet; stand with paneled frieze and molded top. Supported on tapering square legs, stretcher and ball feet; the entire panels of front frieze of cabinet and stand finely encrusted in silver and scrolled satyr masks, medallions of classic figures, cupids and demi-figures. Height, 69¼ inches; width, 51 inches.

1826—IMPORTANT EBONY CABINET, ENCRUSTED WITH REPOUSSÉ SILVER
Italian Renaissance Period

450.— Similar to the preceding.

1827—INLAID HAREWOOD COMMODE *Louis XVI Style*

170.— Paneled oblong front enriched with rosetted ogivals on harewood ground and arranged with two drawers. Mock fluted eanted pilasters. On square tapering legs. Mounted in *cuivre doré* with pearl molding, ring handles, wreath escutcheons. Statuary marble top. Made *circa* 1860.

Height, 35¾ inches; length, 36½ inches.

1828—INLAID HAREWOOD COMMODE *Louis XVI Style*

170.— Similar to the preceding.

1829—INLAID TULIPWOOD WRITING DESK IN THE MANNER OF JEAN
COUSIN *Louis XVI Style*

110.— Back hinged with two end enclosed cabinets, the doors enriched with bowls of flowers, flanking compartments and a shallow drawer. Table portion hinged and falling over, forming a writing-slide with brown leather-lining on interior; inlaid with panels of varied utensils. Frieze fitted with long drawer, having further utensils. Supported on square tapering legs. Top of back mounted with pierced *cuivre doré* gallery.

Height, 39½ inches; width, 30½ inches.

1830—SIXFOLD ILLUMINATED SPANISH LEATHER SCREEN

Eighteenth Century

375.— Each fold with arched crown illuminated and tooled in gold and colors on pale blue grounds, developing canopied baskets of flowers and strap scrollings. Finished with gilded leather edges studded with brass nails.

Height, 6 feet 2½ inches; length, 11 feet 6 inches.

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1831—FOUR AUBUSSON TAPESTRY CARVED AND GILDED FAUTEUILS
AND CANAPÉ *Louis XV Style*

900.-
Molded cartouched back, open arms, seat-rail and serolled legs enriched with leafage, roeaille motives and blossoms. Loose seat and back covered in very finely woven Aubusson tapestry developing subjects within serolling, festooned with dainty flowers, having deep rich borders of rose-du-Barry. The backs with pastoral subjects after Boucher. The seats with animals in landscapes illustrating episodes in La Fontaine's Fables.

(Illustrated)

1832—TWO AUBUSSON TAPESTRY CARVED AND GILDED FAUTEUILS
Louis XV Style

Similar to the preceding.

1833—AUBUSSON TAPESTRY CARVED AND GILDED BANQUETTE
Louis XV Style

Similar to the preceding; with paneled arms similarly covered in tapestry.

Height, 37 inches; length, 50 inches.

1834—AUBUSSON TAPESTRY CARVED AND GILDED FIRE-SCREEN
Louis XV Style

100.-
Similar to the preceding. Cartouche-shape; on high serolled legs. Tapestry panel, developing two equestrian figures.

Height, 48 inches; width, 25½ inches.



No. 1831—FOUR AUBUSSON TAPESTRY CARVED AND GILDED FAUTUEILS
AND CANAPÉ (*Louis XV Style*)

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- 1835—CARVED AND GILDED DAMASK SUITE *Louis XVI Style*
Consisting of long sofa and five armchairs. Oblong molded back, enriched with leafage and pearl moldings. Seat covered in pale-blue lampas, woven in ivory-gray with fountains, flower scrollings and dancing nymphs. Open scrolled arms, enriched with leafage. On tapering round fluted legs. (Needs restoration.)

Height, 3 feet 1 inch; length, 7 feet 6 inches.

- 1836—FOUR CARVED AND GILDED DAMASK ARMCHAIRS *Louis XVI Style*
Similar to the preceding.

- 1837—ACAJOU DRESSING COMMODORE, MOUNTED IN CUIVRE DORÉ *Louis XV Style*

Sold with # 1838 - 9 - 40 - 41 - 42 - 43
Serpentined ends and front to the commode, which is supported on short outcurving feet. Front arranged with two end-on-end drawers and two long drawers beneath. Mounted in *cuivre doré* with leaf-scrrolled moldings, floral scrolled appliqués at knees, leaf loop-handles and scrolled toes. Verona brocatelle marble top, surmounted by a cartouche-shaped mirror similarly mounted in *cuivre doré*.

Total height, 6 feet 1 inch; width, 4 feet 1½ inches.

- 1838—TWO ACAJOU CANOPIED TWIN BEDS *Louis XV Style*
Similar to the preceding. With high serpentined headboard and lower footboard, richly mounted in *cuivre doré* and a single canopy having two long blue moiré silk curtains. Box springs, mattress and two blue covered bolsters for same.

Height, 5 feet; length, 7 feet 2 inches; width, 3 feet 10 inches.

- 1839—ACAJOU CHIFFONIER, MOUNTED IN CUIVRE DORÉ *Louis XV Style*
Similar to the preceding. Front arranged with two end-on-end drawers, two enclosing doors and three long drawers toward foot.

Height, 5 feet; width, 2 feet 11½ inches.

1840—ACAJOU BEDSIDE TABLE, MOUNTED IN CUIVRE DORÉ
Louis XV Style

Similar to the preceding.

Height, 33 inches; width, 18 inches.

1841—ACAJOU WRITING TABLE, MOUNTED IN CUIVRE DORÉ
Louis XV Style

Similar to the preceding; with serpentine oblong top, long drawer and slender cabriole legs.

Height, 29½ inches; length, 34 inches.

1842—TWO CARVED ACAJOU CHAIRS
Louis XV Style

Similar to the preceding; with open scrolled and molded backs. Seats covered in striped blue-flowered brocade.

1843—ACAJOU EASY CHAIR
Louis XV Style

Similar to the preceding.

1844—CARVED OAK LIBRARY TABLE
Renaissance Style

Molded oblong top, with writing-slides at ends; gadrooned frieze. Supported on open lyre-shaped ends, elaborately carved with strap arabesques, leonic heads and leaf-scrolled feet. Arcaded central stretcher.

Height, 29½ inches; length, 50 inches.

1845—TWO FLEMISH TAPESTRY CARVED OAK STATE CHAIRS
Renaissance Style

Similar to the preceding. The tapestry in the back developing a hunting scene. The seats with flowers and fruit.

1846—TWO FLEMISH TAPESTRY CARVED OAK STATE CHAIRS
Renaissance Style

Similar to the preceding. The tapestry in the backs developing Italian gardens and a château amidst woodland.

1847—HAREWOOD AND ACAJOU NEST OF DRAWERS
Louis XVI Style

Front fitted with six drawers, paneled with harewood; fluted quarter-round pilasters: supported on reed-fluted tapering legs. Half-statuary marble top, mounted with pierced balustered *cuivre doré* gallery.

Height, 48½ inches; width, 18¼ inches.

100.—#1843—Two Louvers & Bolster

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1848—LAQUÉ WARDROBE

Louis XVI Style

30.—Arched pediment, enriched with rosetted medallions and mirrored panels. Front enclosed by two doors, paneled with mirrors; fluted pilasters; supported on stump feet. Finished French gray, with the enrichment in ivory.

Height, 8 feet 4 inches; width, 4 feet 2 inches.

1849—CARVED WALNUT BED

Italian Renaissance Style

50.—High paneled headboard and lower footboard; enriched with open scrolled pediment and scrolled frieze. Supported on open fluted columns, having vase terminals. Parcel gilded. Box spring and mattress for same.

Height, 5 feet 7 $\frac{3}{4}$ inches; length, 6 feet 11 $\frac{1}{2}$ inches; width, 4 feet 1 $\frac{3}{4}$ inches.

1850—CARVED WALNUT REFECTORY TABLE

Italian, Seventeenth Century

275.—Massive broad oblong top. Supported on scrolled lyre ends, enriched with guilloche motives and claw feet.

Height, 1 foot 9 inches; length, 8 feet 10 inches; depth, 3 feet.

1850A—MAHOGANY HIGH-BOY

American, Eighteenth Century

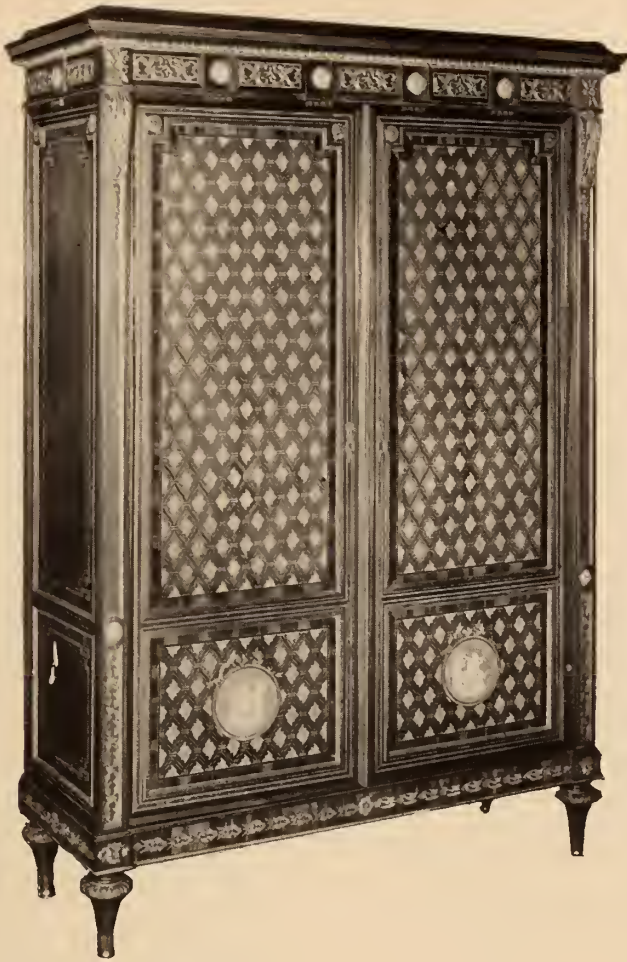
80.—In two sections, fitted with two small and six large drawers, which have large circular button-shaped knobs. The front is slightly rounded. Shaped pediment with a center carving representing a sheaf of wheat, flanked by flutings, and on each corner a fluted pedestal-shaped ornament. Arch and dentil molded cornice. On four slender, quadrangular curved feet.

Height, 7 feet; width, 3 feet 10 inches.

1850B—HARDMAN 1922 MINIATURE GRAND PIANO

650.—Dark mahogany case of simple lines on three quadrilateral tapering legs. Finished with a dull polish. In perfect condition.

Dimensions: Length, 5 feet 3 inches; width, 4 feet 10 inches.



1851—IMPORTANT INLAID SATIN AND HAREWOOD WARDROBE,
MOUNTED IN CUIVRE DORÉ *Louis XVI Style*

210.- Similar to the preceding. Enclosed by two double paneled doors, each of the lower panels of which are encrusted with Sèvres-blue and ivory jasper circular medallions, occupied by classic groups. Interior fitted with two series of trays.

Height, 6 feet 1 inch; width, 4 feet.

1852—IMPORTANT INLAID SATIN AND HAREWOOD WARDROBE,
MOUNTED IN CUIVRE DORÉ *Louis XVI Style*

210.- Similar to the preceding.

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1853—IMPORTANT INLAID SATIN AND HAREWOOD DRESSING BUREAU,
MOUNTED IN CUIVRE DORÉ *Louis XVI Style*

110.—Oblong back, with molded cornice, fitted with large beveled mirror and paneled side pilasters, having *cuivre doré* scrolled appliques of two arms each fitted for electric light. The bureau with finely paneled oblong top, three end-on-end shallow frieze drawers and flanking pedestals of three drawers each. Supported on vase-shaped legs. The panels of drawers and ends enriched with ogival latticed blossoms. Frieze drawers encrusted with small beautifully painted porcelain medallions. Richly mounted in *cuivre doré* with leaf-moldings to mirror, top, panels of drawers and ends; frieze with beautiful acanthus rinceaux, pateræ and supporting brackets.

Height, 70 inches; width, 56 inches.



No. 1853—IMPORTANT INLAID SATIN AND HAREWOOD DRESSING BUREAU,
MOUNTED IN CUIVRE DORÉ (*Louis XVI Style*)

EIGHTH AND LAST SESSION

SATURDAY AFTERNOON, FEBRUARY 16, 1924

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1854 to 2101, inclusive

IMPORTANT FRENCH EIGHTEENTH CENTURY TAPESTRY, NEEDLEWORK AND TULIPWOOD FURNITURE

1854—TWO DOVE-GRAY MARBLE CASSOLETTES, MOUNTED IN CUIVRE
DORÉ *Louis XVI Period*

10. — Circular shaft and molded round base, mounted with *cuivre doré* engine-turned urn-lip, having reversible cover for candle. Further molded engine-turned collar toward base and small plinth, with button feet.

Height, 10¾ inches.

1855—TWO NEEDLEWORK CARVED AND GILDED FOOTSTOOLS
French, Eighteenth Century

50. — Serpentine oblong top covered in gros-point, developing vines of crimson berries. Supported on scrolled molded frames, enriched with sprays of blossoms.

1856—NEEDLEWORK CARVED AND GILDED FOOTSTOOL
French, Eighteenth Century

45. — Serpentine oblong top, covered in gros-point displaying large husk motive in sapphire-blue on golden-yellow ground. Scrolled molded frames and legs, enriched with sprays of flowers.

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1857—TWO CARVED WALNUT BANQUETTES

Régence Period

40.—Serpentined oblong cannée top; valance enriched with ear-touched and basket panels of similar contour as top. On cabriole legs having shell knees and leaf feet.

Height, 18 inches; length, 20 inches.

1858—MAHOGANY BANQUETTE

French, Late Eighteenth Century

35.—Oblong top, covered in yellow striped damask. Supported on baluster stretchered euryale legs terminating in carved and gilded claw feet. Legs centered with a *cuivre doré* mask. (Cover imperfect.)

1859—INLAID KINGWOOD TABLE

French, Mid-eighteenth Century

300.—Oblong top, with eanted corners and serpentined front; the front arranged with three small drawers similar contour to top. On valaneed cabriole legs; mounted in *cuivre doré* with rocaille-serolled escutcheons.

Height, 27½ inches; width, 14¼ inches.

1860—INLAID TULIPWOOD WORK TABLE, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

120.—Oblong feather-paneled top, hinged at back to give access to compartment behind frontal mock drawer; the front fitted with two drawers under the compartment. Supported on slender cabriole legs; mounted in *cuivre doré* with very unusual handles, escutcheons and leaf toes.

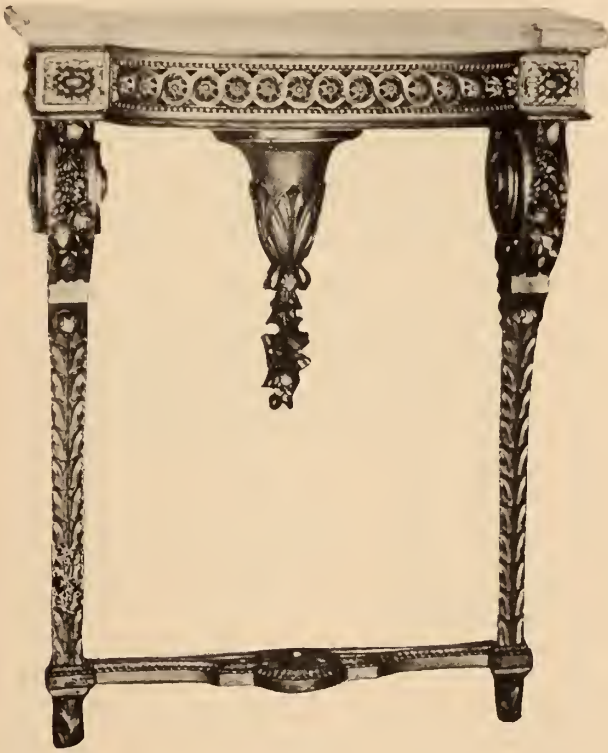
Height, 28½ inches; width, 18½ inches.

1861—INLAID TULIPWOOD READING TABLE

Louis XVI Period

325.—Serolled oval top, hinged with rear part to raise an adjustable stretcher forming a book-rest; front, ends and back similarly serolled to top and fitted with drawer. Supported on slender cabriole legs having oblong-shaped shelf stretcher; the top enriched with vases of flowers in light-toned woods, the shelf stretcher with sprays of similar flowers. Mounted in *cuivre doré* with medallion escutcheons and leaf-scrolled toes.

Height, 29¼ inches; width, 18 inches.



1862—CARVED AND GILDED CONSOLE TABLE *Louis XVI Period*

160. — Oblong pierced frieze with bow-front enriched with medallioned rosettes and pateræ at ends. Supported on boldly scrolled legs, enriched with sprays of roses and long acanthus leaves; shaped stretcher rosetted at center; interesting pendent vase motive at back center. Half-statuary marble top.

1863—WALNUT BANQUETTE *Louis XIII Period*

30. — Molded oblong top, with panel covered in old-yellow monk's cloth. Supported on baluster legs, with box stretcher. (Seat needs restoration.)

Height, 15½ inches; length, 33¼ inches.

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1864—TWO CARVED WALNUT ARMCHAIRS

Régence Period

50.—Arched molded back and seat with gadrooned edge, cannée; open scrolled arms. Supported on cabriole legs, having very fine valanced front-rail to frame, enriched with basket panels, leafage and sprays of flowers. (One entirely reframed, with many parts added.)

1865—CARVED WALNUT ARMCHAIR

Henri II Period

60.—Molded open oblong back. Enriched with crowning strap arabesque panel, leaf, shell and mask scrolled pediment and pierced vase splat of two out-facing harpies. Scrolled arms, terminating in rams' heads. Supported on columnar legs having ball feet and box stretcher. Mask and leaf scrolled valance to molded wood seat. Loose cushion of contemporary floral cut-velvet in crimson and gold yellow.



1866—CARVED WALNUT CHAIR

Régence Period

30.— Molded oblong back, arched at crown, with leafage and shell motive; finely shaped and molded seat having frontal valance of leaf-scrolled shell motives and basketed panels. Supported on slender cabriole legs having arabesque shell motives; husks at knees; leaf-scrolled toes and double U-stretcher adorned with rosette and leaf vines. Seat and back cannée.

1867—ACAJOU SMALL TABLE, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

200.— Oval top and frieze fitted with drawer. Supported on straight shafts to oval shelf stretcher, which is supported on short cabriole legs. Mounted in *cuivre doré* with open gallery to top and shelf stretcher; pearl moldings to drawers, ends and back; leaf-scrolled shield escutcheons, cross-barred panels to shafts and leaf motives at knees of legs.

Height, 31 inches; width, 19¼ inches.

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1868—TWO CARVED WALNUT ARMCHAIRS

Régence Period

50.—Molded oblong scrolled serpentine back and seat cannée; open scrolled arms. Supported on cabriole legs with valanced seat-rail. Finely enriched with shell cartouches and scroll leafage. (One with seat defective.)

1869—FLEMISH TAPESTRY CARVED OAK SETTEE *Seventeenth Century*

50.—Oblong back and seat covered in tapestry. The back displaying a wooded landscape with cupids playing in the foreground and a château in the distance, flanked by groups of classic figures. The seat with a military trophy amid flowering shrubs and two classic figures at ends. Leaf-scrolled open arms, terminating in rams' heads; enriched baluster legs and frontal valance apparently of a later period.

Height, 4 feet 2½ inches; length, 6 feet 7 inches



1870—INLAID PLANE-TREE AND TULIPWOOD WORK TABLE

Louis XVI Period

325.— Oblong hinged top, with outset corners giving access to deep compartment in frieze; the top and frieze finely paneled with plane-tree enriched with bouquets of flowers in darker colored wood; supported on slender cabriole legs.

Height, 28 $\frac{1}{4}$ inches: width, 20 $\frac{1}{2}$ inches.

1871—CARVED WALNUT ARMCHAIR

Régence Period

70.— Broad scrolled cartouche back, cannée; open arms. Supported on valanced cabriole legs, the frames finely enriched with leaf scrollings, husks and cartouches. Seat covered in red rep. Finished very dark walnut.

1872—CARVED WALNUT ARMCHAIR

Régence Period

65.— Similar to the preceding. Slightly higher and varying in details.

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1873—INLAID TULIPWOOD WORK TABLE

By L. André, Louis XVI Period

350.—

Galleried kidney-shaped top; ends and back inlaid with parquetry cubes; the front fitted with tambour slide and four drawers, the right end with two pockets for work. Supported on cabriole legs mounted with *cuirre doré* toes. Signed under tambour: "L. Andre" M.E. in monogram.

Height, $29\frac{3}{4}$ inches; width, 22 inches.

1874—CARVED WALNUT BROCADE CHAISE-LONGUE

French, Eighteenth Century

175.—

In two parts. The head with molded horseshoe back and loose seat, covered in lavender striped brocade, woven with bouquets of flowers. Supported on cabriole legs. The foot portion similar, with lower end than head.

Height, 3 feet $2\frac{1}{4}$ inches; length, 6 feet 8 inches.



cut

1875—SIX AUBUSSON TAPESTRY CARVED WALNUT ARMCHAIRS

Louis XVI Period

— Molded fan-shaped back and seat, covered in finely woven Aubusson tapestry developing florally enriched festoons of drapery and bouquets of flowers on ivory grounds. Open scrolled arms with pads covered in old-yellow silk. Supported on tapering fluted round legs.

1876—CARVED WALNUT MINIATURE CABINET

Northern French, Late Eighteenth Century

25.—Serpentined front with paneled pilaster. Supported on scrolled feet. Curious sliding door at front enriched with flamed heart and fish within wreath.

Height, 21 inches.

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1877—TWO CARVED WALNUT CHAIRS

Régence Period

50.—

Cartouched back, serpentine at crown and enriched with rocaille motive. Shaped seat, paneled with gilded cannée to match back. Supported on valanced cabriole legs terminating in scrollings and having shell enrichments.

1878—CARVED WALNUT DOLE CABINET

Northern French, Early Eighteenth Century

40.—

Scrolled pediment, enriched with basket of flowers and vase pinnacles; supported by baluster to a scrolled apron enriched with bouquets of flowers and scrollings. Shaped central door, with vase of flowers giving access to cupboard; the ends with similar open spindles. On scrolled feet.

1879—LAQUÉ BROCADE FIRE-SCREEN

Louis XVI Style

20.—

Oblong panel, enriched in rosettes and guilloché motives; fitted with sliding panel, covered in old-pink floral striped brocade and small shelf on one side. Supported on leaf-scrrolled cross feet.

Height, 32 feet; width, 15¾ inches.



1880—CARVED WALNUT ARMCHAIR

Régence Period

To. — Serpentine scrolled oblong back, and there enriched with rocaille motive, leafage and cartouche; open leaf-scrolled arms, cannée seat and back. Supported on cabriole legs having shell knee and water-leaf scrolled feet.

1881—NEEDLEWORK WALNUT FIRE-SCREEN

French, Seventeenth Century

200. — Oblong frame, arched at crown. Supported on quaint curved feet and paneled stretcher; adjustable panel covered in needlework and displaying subject. "The Angel Arresting Abraham as He is about to Sacrifice Isaac." Executed in fine golden-yellows, greens, crimson, blues and ivory in beautiful point St. Cyr and petit-point.

Height, 35½ inches; width, 22 inches.

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1882—PAIR OF AUBUSSON TAPESTRY COVERED FAUTEUILS

French, Louis XV

220.—

Pair of large, spacious chairs of which the seats and backs are covered with handsome panels of Aubusson tapestry in a rich variety of colors. The seat panels represent two fables of La Fontaine, "La Cigogne et le Loup" and "Le Singe et le Renard." The back panels picture a pastoral, "Le Berger et la Bergère" and a "Scène Champêtre," a young man offering a bouquet of flowers to a seated young woman, amidst garden scenery. The arm-pads are covered with tapestry of floral design. The frames are richly carved and gilded, on molded, cabriole legs with carved knees and leaf-scroll feet, shaped and molded backs and seats, slightly spreading arms on curved and molded arm-posts. These frames are of a slightly later period.

1883—CARVED WALNUT CORNER CHAIR

Régence Period

35.—

Curiously arched molded back, scrolling into arms and seat cancé; very deeply serpentine seat with three frontal leaves. Scrolled cabriole legs. Pads of arms, and seat, re-upholstered.

1884—CARVED WALNUT CHAIR

Régence Period

30.—

Molded oblong back finely scrolled at crown and there enriched with shell motive, basketed panels and fine acanthus leaves; back and seat gilded, cancé. On cabriole legs having shell and acanthus-leaf knees and scrolled water-leaf feet. Double U-stretcher. Valance of seat with further shell and basketed motive.

1885—CARVED WALNUT ARMCHAIR

Régence Period

20.—

Molded oblong back serpentine at crown and there enriched with shell motive, basket panels and fine leaf and husk scrollings. Open scrolled arms adorned with arabesque motives and leafage. Supported on cabriole legs having shell knees and leaf feet. Exceptionally fine shell and basket valance to feet. Double U-stretcher enriched with central rosette and vines of husks.



1886—INLAID TULIPWOOD TABLE, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

225.— Oblong top, serpentine at front and back. The frieze finely paneled with feathered tulipwood and purple bandings; valanced frieze fitted with drawer; supported on cabriole legs; mounted in *cuivre doré* with scrolled escutcheons; shoulder appliquéés to legs and toes.

Height, 27 inches, width, 22 inches.

1887—INLAID TULIPWOOD AND HAREWOOD CENTER TABLE

Louis XVI Period

300.— Oblong top with small gallery; paneled frieze, fitted with end drawer. Supported on square tapering castor legs; the top and frieze on all sides enriched with varied utensils so much in vogue at that period; the interior of drawer with Palace Collection Number 11627.

Height, 47½ inches; width, 24½ inches.

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1888—CARVED WALNUT CHAIR

Régence Period

10.—
Scrolled molded oblong back and seat in gilded *cannée*. Supported on cabriole legs having double U-stretcher; frames enriched with husks, pineapples, cartouches and leafage.

1889—TWO CARVED WALNUT ARMCHAIRS

Régence Period

60.—
Molded oblong back, serpentine at crown, enriched with shell motive and scrolled leafage; open leaf-scrrolled arms. Supported on cabriole legs, one enriched with leaf knees, the other with shell knees and varying leaf-scrrolled feet. Shell valances to seat. Molded double U-stretchers; seat and back *cannée*, differing in size.

1890—PATRIOTIC PORCELAIN AND CUIVRE DORÉ CLOCK

Directoire Period

40.—
Molded, shaped oblong black marble base with pen-tray; supporting at center a globular clock, laqué blue and enriched with gilded star; set on back of *cuivre doré* eagle. Two blue and gold porcelain inkwells flank clock.

Height, 10½ inches; length, 15¾ inches.

1891—TWO GEORGIAN BISQUÉ WEDGWOOD LAMPS AND SILK SHADES

80.—
Oviform vase, with incurved molded neck and curiously scrolled loop-handles, terminating in swans' necks and small masks of cupidons after Flaxman. Mounted on leaf molded square *cuivre doré* base. Oval champagne silk shades. Marked under foot: "Wedgwood."

Height, 18 inches.

1892—TWO PORCELAIN CUIVRE DORÉ WALL APPLIQUES

French, Eighteenth Century

240.—
Two Saxe porcelain figures, wearing eighteenth century harlequinade costumes and playing musical instruments, are seated under a basketed canopy which continues to their feet; scrolled below the figure with two *cuivre doré* arms for lights which are entwined by very beautifully modeled porcelain flowers in colors.

Height, 16½ inches.



1893—CHISELED CUIVRE DORÉ CLOCK

By Thomire, 1810

80. Hexagonal movement, with porcelain dial at center. At left, seated, wearing voluminous robes, is the poet HOMER, his left hand supporting a lyre which rests on the movement. At right a cupid runs to touch the sacred instrument of the poet. Supported on oblong pedestal of rouge-antique marble, enriched in *cuivre doré*, with leaf moldings, claw feet and bas-reliefs illustrating episodes from the poet's life.

Height, 26 inches; length, 28¼ inches.

From the Royal Residence of Louis Philippe, Château d'Eu.

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1894—BELGIAN BLACK MARBLE CLOCK, MOUNTED IN CUIVRE DORÉ
Directoire Period

30.— Two columnar motives, resting on oblong marble base, support a festooned drum movement surmounted by a basket of fruit. The columnar motives mounted with gilded pseudo-Egyptian figures; the base with honeysuckle appliqué and button feet.

Height, 21¼ inches.

1895—SCULPTURED STATUARY MARBLE BUST

American, circa 1830

170.— GEORGE WASHINGTON. Finely modeled, somewhat of the Houdon type. Supported on circular molded legs.

Height, 22½ inches.

1896—TWO STATUARY MARBLE CANDELABRA, MOUNTED IN CUIVRE DORÉ
Louis XVI Period

50.— Half-reeded fluted column of statuary marble and oval molded pedestal, with oblong plinth. Mounted in chiseled *cuivre doré*, with adjustable scrolled arms for two lights, centered with leaf-enriched urn; gadrooned bobèche and foot above pedestal. Pedestal enriched with festoons of leaves and blossoms.

Total height, 16½ inches.

Note: These can also be used as candlesticks by removing the adjustable arms.

1897—TWO CUIVRE DORÉ CANDELABRA

Louis XVI Period

90.— Finely chiseled shaft composed of three demi-cupids; supported on a circular base enriched with festooned lion heads, laurel wreath and other leafage. The cupids supporting an acanthus-leaf socket from which spring three festooned ram's-headed arms for lights on a central vase enriched with flame motives and satyr-masks.

Height, 21 inches.

1898—TWO CUIVRE DORÉ CANDELABRA

Louis XVI Period

90.— Similar to the preceding.

Eighth and Last Session

1899—TWO CUIVRE DORÉ CANDELABRA

Directoire Period

70.— Shaft with figure of draped nymph bearing on her head a small urn which sustains two chimeric scrolled arms for lights on central leaf-scrolled pinnacle. Supported on outcurving tripod of black mounted with scrollings and having claw feet and incurved triangular base.

Height, 19 inches

1900—THREE CARVED LAQUÉ ARMCHAIRS

Louis XVI Period

105.— Arched molded fan-shaped back; open scrolled arms. Supported on patera-fluted tapering round legs. Covered in floral red and green stripe. Finished in pale-blue and ivory laqué.

1901—CARVED LAQUÉ ARMCHAIR

Louis XVI Period

50.— Similar to the preceding. The arched back varies slightly.

1902—CARVED LAQUÉ ARMCHAIR

Louis XVI Period

35.— Similar to the preceding. The arch of back varies slightly. Covered in green and pink floral brocade.

1903—HIGH-BACK WALNUT CHILD'S CHAIR

Northern French, Eighteenth Century

15.— Heart-shaped seat and high spoon-shaped back covered in old-rose floral brocade of the period. Supported on three cabriole legs.

1904—CARVED AND GILDED LAQUÉ ARMCHAIR

Louis XVI Period

80.— Molded oblong back with incurved crowning corners, enriched with husk pinnacle; incurved arms, supported by acanthus-leaf motives. On tapering round fluted legs. Covered in dainty champagne and ivory-striped floral brocade. Finished ivory laqué, parcel gilded.

1905—CARVED WALNUT ARMCHAIR

Louis XVI Period

— *cur* Molded oval back; pads of open scrolled arms and seat covered in large floral patterned green and pale-yellow striped brocade. Supported on fluted tapering legs. (Needs slight restoration.)

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1906—VERNIS MARTIN CARVED AND GILDED SEDAN CHAIR

Louis XV Period

460.- Arched crown and interestingly curved back, enriched with a pediment of scrolled leafage and shell motives; the moldings with further similar motives. Front lower panel of door enriched with subject, VENUS ARISEN, surrounded by cupidons and scrollings; the side panels with further allegorical subjects and flowers. Original lining with old yellow-green velvet.

Height, 5 feet 4½ inches; depth, 2 feet 9½ inches.

Note: Sedan chairs of this type are very easily converted into telephone booths, and a few have been so used.



NO. 1906—VERNIS MARTIN CARVED AND GILDED SEDAN CHAIR
(*Louis XV Period*)

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1907—AUBUSSON TAPESTRY COVERED CANAPÉ AND TWO FAUTEUILS
French, Louis XVI

210.—Consisting of a Canapé and two fauteuils. The frames are richly gilded and carved in conventional Louis Seize ornamentation, on fluted, round, tapering legs, incurved arms on canted, molded armposts. The fauteuils have oval backs, slightly canted. The seats, backs and armpads upholstered in finely woven Aubusson tapestry in rich and mellow colors, such as buff, crème, soft blue, and red, etc., and representing medallions of purely floral design such as serolled leaves, flower baskets and bouquets enclosed within entwined palm branches enriched with flower garlands. All this within a border simulating a cord of which the tasseled ends are gracefully draped. The frames apparently modern.

1908—INLAID SATINWOOD CONSOLE TABLE, MOUNTED IN CUIVRE
DORÉ *Louis XVI Period*

175.—Oblong top, with frieze fitted with drawer supported on tulip-wood tapering square legs having shelf stretcher, the drawer, ends and stretcher banded in tulipwood and enriched with festoons of delicate flowers; mounted in *cuivre doré* with open gallery to statuary marble top.

Height, 33½ inches; width, 25½ inches.

1909—INTERESTING MAHOGANY FOLDING WRITING TABLE
French, Eighteenth Century

50.—Molded oblong top, hinged near front and folding forward for writing tablet. A quarter-round compartment fills the aperture in frieze, this compartment raising with spring and fitted with drawers and compartments. On slender cabriole legs, having *cuivre doré* toes. At back of table is a serolled adjustable raising panel fitted with a fine gouache drawing depicting Northern French peasants, at various avocations, in a wooded landscape through which flows a stream.

Height, 29½ inches; width, 26 inches.

1910—MAHOGANY CENTER-TABLE *Directoire Period*

60.—Oval top; frieze fitted with drawer. Supported on columnar legs, having incurved shelf-stretcher, inlaid with rosette at center.

Height, 30½ inches; width, 27¾ inches.

1911—TWO CARVED AND GILDED CORNER CONSOLE TABLES

Louis XV Period

160.—Quarter-round front, enriched with rocaille cartouche and scrollings; on S-scrrolled and molded center leg, adorned with leafage; *fleur-de-pêche* marble top.

Height, 32 inches.

1912—CARVED WALNUT CHAIR

Louis XIII Period

55.—High oblong back and seat, covered in curious blue and ivory needlework similar to the work on Spanish carpet; developing floral ogivals. Supported on balustered legs, with H-stretcher and frontal stretcher of double S-scrollings.

1913—WALNUT WING CHAIR

Louis XIII Period

35.—Back with small curved wings and loose seat, covered in golden-yellow brocatelle. Open scrolled arms; on well scrolled feet, having similarly scrolled H-stretcher. (The brocatelle very much worn.)

1914—TWO CARVED IVORY LAQUÉ CHAIRS

French, Eighteenth Century

30.—Differing molded cartouche backs. On cabriole legs; the frames enriched with sprays of flowers and leaves. The panels and seats in ivory, with golden-yellow damask cut and prepared for upholstering.

1915—CUIVRE DORÉ TRAVELING CLOCK

Louis XVI Period

50.—Oval drum-shape, molded at crown and foot; paneled on all sides with cut and shaped glass; engraved with scrollings on dial top and foot; scrolled bail-handles. Original leather case for same.

Height, 6¾ inches.

1916—PORCELAINE DE LA REINE JARDINIÈRE

Marie Antoinette Period

40.—Floral urn-shaped body molded toward foot; on incurved round base square plinth; enriched on the upper border with a lattice of gilded diamond rosettes; the under body with green leaves. Mark with Crowned A.

Height, 7½ inches.

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1917—PORCELAIN DE LA REINE JARDINIÈRE

Marie Antoinette Period

25.—

Molded semicircular body with outset pilaster, small gilded acanthus-leaf apron and semicircular feet; richly decorated in old pink, green and gilding with blossomed diamond lattice garland on laurel moldings, loose cupped top for flowers. Mark, Crowned A in red.

Length, 14 inches.

1918—TWO BATTERSEA ENAMELED CANDLESTICKS

English, Eighteenth Century

80.—

Slender baluster shaft with fluted and gadrooned socket and round base, the baluster and foot enriched with scrolled panels of miniature ruined landscapes interrupted by smaller panels of turquoise-blue.

Height, 12½ inches.

1919—CUIVRE DORÉ CLOCK

Directoire Period

80.—

A jeweled open lyre, having eagle head, supports a drum movement and is surmounted by sleeping figure of Cupidon resting upon an oval base; at left of movement is a symbolic figure of Hope, at right a flamed and trophied terminal. Supported on elongated oval plinth having cupidon and vase feet.

Height, 13½ inches; width, 12½ inches.

1920—BRONZE FIGURINE

French, Eighteenth Century

55.—

VENUS RECLINING. The graceful goddess is reclining on a voluminously draped pallet. Rich golden-green patina. On oblong crimson velours base.

Length, 14¼ inches.

From the famous Robert Hoe Sale, American Art Association, 1911.

1921—CUIVRE DORÉ CLOCK

Directoire Period

80.—

Molded oblong base, fitted with porcelain dial signed LeRoy. Surmounted by a bird; at right, standing figure of Diana and at her left favorite hound; supported on eanted oblong base enriched with subject, "Diana at Chase."

Height, 15½ inches; width, 14 inches.



1922—WEDGWOOD BISQUE CLOCK, MOUNTED IN CUIVRE DORÉ

By Vulliamy, London; Eighteenth Century

80. - A gracefully draped figure of a vestal in bisque leans over a pedestaled vase clock standing at left; enriched with wreaths, rams' heads and acanthus-leaf plinth. Supported on statuary marble base mounted with gilded leaf molding at foot. (The figure has undergone and needs restoration. Portion of *cuivre doré* missing.)

Height, 16¾ inches.

Note: These interesting figures, designed by Lady Templeton and inspired by Angelica Kauffmann, are very rare. The Vulliamy family, established 1750, are still among the greatest clock and watchmakers in England.

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1923—TWO SÈVRES ROYAL BLUE VASES, MOUNTED IN CUIVRE DORÉ
Directoire Period

120.— Graceful oviform vase, with trumpet neck and molded round foot; evenly glazed with mirror blue; mounted in *cuivre doré* with finely chiseled upright handles terminating in masks; collar at mouth and square foot.

Height, 16½ inches.

1924—CUIVRE DORÉ CLOCK
Directoire Period

50.— Oblong case, supported at the corners with quivers of arrows; at right stands a cupidon blowing bubbles over the clock. On molded oblong plinth enriched with tiny cupidon swinging upon a garland of flowers.

Height, 18½ inches; width, 11¾ inches.

1925—TWO SÈVRES PORCELAIN VASES, MOUNTED IN CUIVRE DORÉ
Louis XVI Style

130.— Graceful pear-shape, with flaring mouth; finely glazed in deep mirror, Royal blue. Mounted in *cuivre doré* with molding to lip, festooned scrolled handles and gadrooned foot having square plinth.

Height, 21½ inches.

1926—CUIVRE DORÉ AND MARBLE CLOCK
Directoire Period

150.— Scrolled architectural supports, with cornice of statuary marble, enriched with caryatids in *cuivre doré* and supporting bronze sphinx above; a festooned drum movement at center, surmounted by a figure of cupidon in bronze. On Belgian black-marble oblong base, adorned with *cuivre doré* appliqués and button feet.

Height, 23½ inches; width, 17½ inches.

1927—NEEDLEWORK PANEL
French, Seventeenth Century

60.— BACCHIC CUPIDONS. Two laureated and winged cupidons rest below a marvelous tree fruited with cherries, grapes and pears, amid which a bird is seen peeking at the fruit; the cupidons hold a basket of cherries on their knees. Framed.

Height, 17 inches; width, 10¼ inches.

Eighth and Last Session

1928—THREE GOLD NEEDLE-PAINTED PANELS

French, Seventeenth Century

180.—Two quaintly garbed angels bearing scrolls, baskets and an embroidery frame appear walking in landscapes in each of two. In the third, an angel meets a traveler. Executed in unusual petit-point, enriched with gold and silver threads.

Height, 16½ inches; width, 12 inches.

1929—NEEDLEWORK SCREEN PANEL *French, Seventeenth Century*

210.—“Phaeton in the Chariot of the Sun.” Phaeton is at left amid clouds, and a quaint figure greets him about center; nearby is a fruiting cherry tree, with an edifice at right. Below, at left, is the “Sun God,” and two agitated children running from the commotion. Finished at crown and foot with arabesque scrollings and birds. Executed in petit and gros-point with rich colors on black grounds.

Height, 28 inches; width, 21½ inches.

1930—NEEDLEWORK PANEL

French, Seventeenth Century

60.—SPORTIVE CUPIDONS. Three tiny cupidons playing in a flower-decked foreground, under marvelous trees bearing plums and other fruit. Executed in extremely compact point St. Cyr, petit and gros-point with rich harmonious colors.

Height, 17¾ inches; width, 11¾ inches.

1931—NEEDLEWORK CHAIR SEAT AND BACK

French, Seventeenth Century

70.—Back depicting the figure of a Court Belle seated, playing a viola, seat with figure of a harlequin, both within scrollings. Executed in fine Point St. Cyr gros and petit-point. (Needs restoration.)

1932—NEEDLEWORK PANEL

French, Seventeenth Century

240.—RING-A-RING OF ROSES. About the center of a flower-decked foreground three pairs of juvenile lovers, with hands joined, are dancing to the tune of the well-known song; beyond them, sitting above on a rock, is a piper giving music not only to the dancers, but to three birds quaintly perched on trees at left. Floral border.

Height, 22 inches; width, 17½ inches.

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1933—NEEDLEWORK PANEL

French, Seventeenth Century

1200.—THE ADORATION OF THE MAGI. About center, before a strange columned edifice, the Virgin kneels, discovering our Lord to the assembled company and two angels nearby; at left, Saint Joseph and a procession of rustics and shepherds; at right, the three wise men; beyond this assembly are an ox and an ass; above them in the sky are two cherubim playing musical instruments; at left, above a flock of sheep, is an angel, in the heavens. Executed in very compact petit-point with rich blues, crimson, greens, yellows, pinks and tans, slightly enriched with silver threads. Oval. Framed.

Height, 23½ inches; length, 41½ inches.

1934—NEEDLEWORK PANEL

French, Seventeenth Century

225.—THE ADORATION OF THE LAMB. At center is a haloed Symbolic Lamb lying on the cross, which is supported upon an altar; at left and right two angels are offering incense to the symbol; above are a festooned canopy and scrollings of flowers. Executed in mellow rich colors on ivory grounds. Framed.

Height, 33½ inches; length, 50 inches.



1935—VIEUX PARIS TAPESTRY THREEFOLD FIRE-SCREEN

Seventeenth Century

000- Oblong panels of tapestry finished with brass nails; the center displaying a fine scrolling of acanthus leaves and husks bearing at intervals various birds and fruit. The side panels with similar motives reversed, developing in each a demi-cupidon supporting within a scrolling a husked demi-Psyche. Executed in very rich crimson, blues, greens, ivories and tans on beautiful golden-yellow grounds; the subject surrounded by garlands of laurel leaves in yellow and reds.

Height, 36½ inches; width, 35½ inches.

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1936—TWO BRONZE CUIVRE DORÉ CANDELABRA *Louis XV Style*

200.—Cupidon, in fine yellow-green bronze, seated on a *cuivre doré* open scrolled base sustaining two gilded cornucopia-like arms for lights.

Height, 24 inches.

1937—CUIVRE DORÉ AND BRONZE CLOCK *Directoire Period*

200.—Arched case; enriched at foot with juvenile Cupidon and Psyche, at sides with standing bronze figure of similar figures. Supported on oblong Alps-green marble base adorned with bas-reliefs illustrating episodes of Cupidon and Psyche.

Height, 30 inches; width, 27 inches.



10-o. 1938—TWO BRONZE AND CUIVRE DORÉ CANDELABRA *Empire Style*
Standing draped and winged figure of a nymph in green bronze
forms the shaft. She supports on her head seven scrolled arms,
fitted with electric candles in *cuivre doré*. Square green marble
plinth, mounted in *cuivre doré* with leaf-moldings.

Total height, 39¼ inches.

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1939—TWO CUIVRE DORÉ VASES

By Thomire, 1810

160.—Oviform vase, with incurved neck and leaf-adorned bell-shaped foot, enriched with beautifully chiseled garlands of fruit, supporting lyres. Leaf-moldings at neck and finely scrolled honeysuckle-motivated upright handles. Supported on square molded pedestals, adorned with varied trophies within floral wreaths. The original traveling cases for these vases exist and will be given to the purchaser. Signed at foot of pedestal, "Thomire a Paris."

Height, 27 $\frac{3}{4}$ inches.

From the famous collection of Prince Demidoff.



1940—BRONZE MEDICI VASE

Italian, 1810

To. — Urn-shaped, with broadly flaring gadrooned lip; fluted out-curving base and square foot. Supported on rouge-antique marble pedestal; trimmed with *cuivre doré* leaf molding at foot. Upper portion of urn enriched in low relief, with many figures enjoying a Bacchic festival. Lower portion with scrolled acanthus leaves and satyr-masked loop-handles. Rich yellow-brown patina.

Height, 25 $\frac{3}{4}$ inches.

Note: The celebrated Medici vase was reproduced by Prince Borghese, husband of Pauline Bonaparte, about 1810, and a few copies were presented by the Prince to various notables. They were most carefully executed and finely chiseled.

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1941—TWO CANTON ENAMEL VASES OF JADE FLOWERS

740.— Bottle-shaped vase, enriched in royal-blue, crackled with gilded lines, sustaining pink blossoms of hawthorn. Leaf bandings at shoulder and rudimentary elephant-head handles, gilded. Filled with rustic trees bearing jade-green leaves, turquoise amethyst and yellow crystal and agate flowers.

Height, 28 inches.

1942—TWO BRONZE AND CUIVRE DORÉ FRUIT BASKETS

Directoire Period

280.— Open oval gilded basket supported by two green-bronze figures of draped nymphs standing on oval *cuivre doré* plinth; enriched with group of bronze cupids and goddess.

Height, 27 inches.

1943—CUIVRE DORÉ AND BRONZE MANTEL GARNITURE

Empire Style

150.—Consisting of clock, two four-armed candelabra and two vases. Oblong clock with fluted columns, arched crown and base of bronze, enriched with appliquéés in *cuivre doré*. Candelabra with square tapering shafts and round pedestals in bronze, having surmounting head of "Mercury" and arms in gilding. Oviform bronze vases, match.

Height of clock, 17¼ inches; of candelabra, 22½ inches; of vases, 15½ inches.

1944—TWO CUIVRE DORÉ AND BRONZE CANDELABRA

Directoire Period

140.—Bronze standing draped figure of nymph supports six *cuivre doré* arms for lights. On Alps-green marble pedestal.

Height, 45 inches.

1945—CUIVRE DORÉ CARTEL

By Darcq; French, Eighteenth Century

325.—Open scrolled cartouche-shaped case, enriched with pierced diaper panels, having crimson silk and numerous rustic scrollings of flowers.

Height, 34 inches; width, 17½ inches.

1946—TWO BRONZE TERMINI

Empire Period

110.—Tapering oblong shafts, surmounted by busts of Apollo and Venus. On stepped oblong base having winged claw feet. Rich green-brown patina.

Height, 35½ inches.

ANTOINE LOUIS BARYE

(Paris, 1795-1875)

1946A—STATUETTE OF A PHEASANT IN BRONZE

65.—A male pheasant in lifelike pose, standing on a bit of rockery, its head turned intently toward the observer. Greenish patina, with here and there brown touches. Masterfully modeled, and a fine specimen of the famous artist. Signed "Barye" in front to right. Mounted on oblong molded base.

Height, 4 inches; width, 8 inches.

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1947—BRONZE GROUP *After Jean De Bologne; French, 1830*

185.—THE RAPE OF THE SABINES. A powerful muscular young man, who has overcome an older man more or less prone at his feet, holds aloft in his arms one of the beautiful Sabine women. On *cuivre doré* base, enriched with gadrooned moldings and leaf-scrolled feet. Rich golden-yellow patina.

Height, 39¾ inches.

From the collection of Mme. Dumont de Villeneuve.

(Companion to the following)



1948—BRONZE GROUP *After Jean de Bologne; French, 1830*

185. —HERCULES RESCUING DEJANIRA FROM THE CENTAUR NESSUS. Prone at Hercules' feet is the dying Centaur. Hercules advances with his lovely wife in his arms. On *cuivre doré* base, enriched with gadrooned moldings and leaf-scrolled feet. Rich golden-yellow patina.

Height, 36½ inches.

From the collection of Mme. Dumont de Villeneuve.

(Companion to the preceding)

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1949—BRONZE STATUETTE

By Gillet; French, 1755

150.— PARIS THE OLYMPIAN SHEPHERD. Standing graceful figure holding the golden apple in his right hand and wearing a Phrygian cap; he rests against a rustic stump at back and is supported on an oval base; rich yellow-black patina. Signed at back of base: "N. P. Gillet F. 1755."

Height, 34 inches.

1950—CUIVRE DORÉ CLOCK

By Thomire, Empire Period

300.— In arched case enriched with lyre and swan appliqués on oblong molded base with wreath appliqués and molded base; the base sustaining figures of Cupidon and Psyche, who is crowning her lover.

Height, 35¾ inches; width, 20½ inches.

Note: The graceful figures of this fine clock are modeled from drawings by David.

1951—INLAID TULIPWOOD FIRE-SCREEN

Louis XVI Period

700.— Oblong panel, with perforated crown and foot-rail. Supported on scrolled cross-feet over a shaped stretcher padded with green leather as a footstool; the panel covered in green silk. The frame sustains a hinged, shaped writing tablet having quadranted arms and inlaid with jardinière of fine flowers.

Height, 38 inches; width, 21½ inches.

1952—TWO FLEMISH TAPESTRY CARVED WALNUT BANQUETTES

Seventeenth Century

130.— Oblong top, with round corners covered in finely woven verdure tapestry. Supported on baluster stretchered cabriole legs having shell knees; the frame apparently of a later period.

Height, 18 inches; length, 22 inches.

1953—AUBUSSON TAPESTRY CARVED AND GILDED FIRE-SCREEN

French, Eighteenth Century

60.— Oval ribbon-molded panel supported on leaf bracket and fluted shaft, having four out-scrolling legs; the panels covered in finely woven Aubusson tapestry displaying in a small landscape, with ivory background, a little lad playing with his puppy; surrounded by wreath of flowers on a gray-green ground.

Height, 38¾ inches.



1954—INLAID TULIPWOOD WRITING TABLE, MOUNTED IN CUIVRE DORÉ *French, Mid-eighteenth Century*

325.— Finely scrolled oblong top, lined with original tooled green leather and banded with deeper-toned wood; the valanced frieze similar in contour to the top; fitted with long drawer. On slender cabriole legs. Mounted in *cuivre doré* with molding to top escutcheon: rocaille-scrolled appliqués at knees and toes.

Height, 30¾ inches; length, 39 inches.

1955—WALNUT STATE CHAIR *Louis XIII Period*

115.— Oblong back and seat, covered in very curious blue and ivory needlework similar to the work on Spanish carpets. Open scrolled arms; on baluster supports, continuing into legs, having frontal and H-stretcher.

1956—CARVED WALNUT STATE CHAIR *Louis XIII Period*

90.— Oblong back, with serpentine crown and seat, covered in very curious blue and ivory needlework, similar to the work on Spanish carpets. Exceptionally well molded and scrolled open arms. On similarly scrolled legs to arms, with H-stretcher.

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1957—CARVED WALNUT SETTEE

Régence Period

400.—Serpentined molded back, open scrolled arms; supported at front on three valanced cabriole legs; enriched with leaf and rocaille scrolls, dainty arabesques and rosettes. Covered in petit and gros-point needlework, the back displaying a medallion of Hercules slaying the Nemean lion, surrounded by fantastic scrollings of flowers on tawny-black grounds, the seat with further scrollings of flowers.

Height, 42 inches; length, 48½ inches.

1958—INLAID TULIPWOOD WRITING GAMING TABLE

French, Late Eighteenth Century

150.—Oblong rimmed and banded removable top, lined on one side with original old-green leather and on interior with green beige for cards. The interior fitted for backgammon and other games. Frieze of curious long cube motives having a small drawer at right side. Mounted in *cuivre doré* with triglyphs, moldings and toes. On square tapering legs.

Height, 29 inches; length, 42 inches.

1959—NEEDLEWORK CARVED WALNUT FIRE-SCREEN

French, Eighteenth Century

275.—Scroll-molded cartouche shaped frame; supported on arched base. Adjustable panel covered in gross and petit-point displaying within a scrolled medallion a rustic water-mill and view of distant country. Surrounded by scrollings of flowers and fruit in gay colors on black grounds. The frame apparently of a later period.

Height, 40½ inches; width, 27¼ inches.

1960—NEEDLEWORK CARVED WALNUT FIRE-SCREEN

French, Eighteenth Century

250.—Similar to preceding. Center view varying in composition.

1961—TWO CUIVRE DORÉ AND BRONZE CANDELABRA

Louis XVI Period

300.—A robed standing nymph in green-black bronze supports a *cuivre doré* cornucopia from which spring three leaf-scrolled arms for lights on a festooned central vase. The nymph stands on a round pedestal of dove-gray marble enriched with *cuivre doré* festoons of flowers; leaf-molded square base.

Height, 41 inches.



1962—SÈVRES PORCELAIN CLOCK SET, MOUNTED IN CUIVRE DORÉ
French, 1847

Too. Clock inverted pear-shape; with slightly spreading foot and dome-cover of beautiful royal-blue glazed Sèvres porcelain. Richly mounted in *cuivre doré* with pineapple terminal cover, moldings, leafage and scrolled handles. Supported on serpentine oblong pedestal, with leaf-bracket corners and trophy enrichment, supporting a small clock in center fascia. Candelabra similar to clock, each fitted with ten arms for lights.

Height of clock, 48 inches; of candelabra, 50 inches.

Note: This notable set of Sèvres porcelain was made for M. Olivier, and a letter from the Sèvres authorities will be given to the purchaser authenticating the same.



1963—TWO VERY IMPORTANT CHINESE BLUE AND WHITE PORCELAIN
COVERED JARS *Ch'ien-lung*

1100.— Octagonal oviform bodies, with straight collars and mandarin covers having terminals composed of asparagus stalks. The bodies and covers paneled with flowers of the four seasons on scrolled and imbricated grounds. On original carved and gilded stands of the Chippendale period.

Total height, 58½ inches.

1964—TWO VERY IMPORTANT CHINESE BLUE AND WHITE PORCELAIN
COVERED JARS *Ch'ien-lung*

1100.— Similar to the preceding.



1965—NEEDLEWORK WALNUT STATE CHAIR *Louis XIII Period*

225.—Arched oblong back and seat, covered in gros-point, developing very interesting archaic scrollings of flowers in rich colors, on black grounds. Open scrolled arms. Supported on baluster legs, having frontal stretcher and double-U stretchers below.

1966—TWO NEEDLEWORK CARVED WALNUT CHAIRS

French Renaissance Period

+40.—Oblong back, with leonic terminals; seat covered with gros-point, displaying on one a carnation in low tones on a tawny field, on the other a spray of fruit and flowers; slightly differently turned balustered arms, having hound's-head terminals. Supported on well stretchered balustered legs.

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1967—NEEDLEWORK CARVED WALNUT STATE CHAIR

Louis XIII Period

300.— Oblong back and seat, covered in gros and petit-point, developing medallion in center of back, occupied by figure of a "Court Beauty Playing the Mandolin"; surrounded by fantastic scrollings in rich colors, on blue grounds. Seat with scrolled medallion occupied by a bird. Open scrolled arms. Supported on stretched balustered legs.

1968—SIX CARVED WALNUT CHAIRS By G. Jacobs; French, 1765

780.— Ribbon-molded oval back and similarly enriched seat covered in rose-crimson brocade. Supported on half-reeded tapering round fluted legs. Signed: G. Jacobs; entered 1765.

Eighth and Last Session

1969—NEEDLEWORK CARVED WALNUT ARMCHAIR

French, Mid-eighteenth Century

475.—Molded back scrolling into arms with frontal supports. On cabriole legs. Covered in petit and gros-point; the back with group of three Chinese figures surrounded by fantastic scrollings of flowers on tawny-black ground. Loose seat, with gay-plumaged birds surrounded by similar scrollings.

1970—CARVED WALNUT SOFA

Louis XV Period

110.—Deeply scroll-molded back, continuing into horseshoe arms and seat, covered in striped lavender brocade, woven with lacelike motives and bouquets of flowers in delicate colors. On cabriole legs. Frames enriched with leafage, bouquets of flowers and vines.

Height, 3 feet 8 inches; length, 6 feet 7 inches.

1971—CARVED WALNUT JARDINIÈRE

Sold with # 978
Northern French, Late Eighteenth Century

— Oblong canted body enriched with scrolled panels and vase. On shaped molded base.

Height, 14 inches; length, 47½ inches.

1972—TWO ALPS-GREEN MARBLE VASES, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

100.—Tapering round vases, with dome-cover and oblong pedestal with round corners of marble; mounted in *cuivre doré* with pineapple and honeysuckle terminals. Vase with classic figures dancing. Supported by two winged cupidons; the pedestal with leaf molding.

Height, 14½ inches.

1973—SÈVRES BISQUE CLOCK, MOUNTED IN CUIVRE DORÉ

Directoire Period

25.—Architectural form, with scroll bracket pilasters, surmounted by unfacing sphinxes; on oblong base. Mounted in *cuivre doré* with drapery festooned drum movement, signed Blanchard, and surmounted by an eagle, caryatids on pilasters, appliques and button feet to base. (Has been restored.)

Height, 24¼ inches.

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1974—RICHLY CHISELED CUIVRE DORÉ CLOCK SET

Louis Philippe Period

310.— Clock, with drum movement, over which a gracefully draped figure of a nymph is leaning at left; at right is standing figure of Cupidon, with palette and bust of Apelles at his feet; the dial festooned beneath with husks of oak leaves. On molded elongated and extended plinth having center panel of cupidons. Two candelabra, two cupidons in close proximity in each, support right scrolled arms fitted with electricity. On similar base to clock.

Heights, 26 $\frac{3}{4}$ and 42 $\frac{3}{4}$ inches.



No. 1974—RICHLY CHISELED CUIVRE DORÉ CLOCK SET
(*Louis Philippe Period*)

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1975—NEEDLEWORK CARVED WALNUT STATE CHAIR

Louis XIV Period

350.—Broad oblong back and seat, covered in petit and gros-point, the back displaying lion hunt, in which one of the lions has unhorsed a huntsman and is attacking him on the ground. A further mounted huntsman is casting his spear at the lion. The borders of back and seat with varied scrolled flowers in rich colors, on black grounds. Open leaf-scrolled arms, with husk enrichments. Supported on gadrooned tapering square legs, having very finely arched and enriched stretcher.

1976—NEEDLEWORK CARVED WALNUT STATE CHAIR

Louis XIV Period

300.—Broad oblong back and seat, covered in petit and gros-point, displaying ivory medallions occupied by vases of flowers, the medallion surrounded by scrollings. Executed in exceptionally beautiful blues, ivory, crimson and yellow, the border with black grounds. Deeply scrolled open arms. On similarly scrolled legs, having double U-stretcher enriched with leafage, arabesque motives and husks.

1977—INLAID TULIPWOOD WRITING TABLE, MOUNTED IN CUIVRE
DORÉ

By Hubert Roussel, Louis XV Period

350.—Molded double-serpentine top, covered in original tooled maroon leather; falling frieze of similar contour, fitted with two drawers; on cabriole legs; the top enriched with the coat of arms of the original owner blazoned with a cross and tree proper; mounted in *cuivre doré* with scrolled masks at knees, leaf and claw feet, loop handles and escutcheons.

Height, 29 inches; length, 43¾ inches.

1971-1978—CARVED WALNUT TABLE

Northern French, Late Eighteenth Century

25.—Serpentine oblong top; finely scrolled oblong frieze and frontal stretcher, enriched with festoons of flowers. Supported on baluster legs and scrolled feet. Back and side stretcher well valanced.

Height, 26½ inches; length, 49 inches.

Eighth and Last Session

1979—NEEDLEWORK CARVED WALNUT STATE CHAIR

Louis XIV Period

350. Oblong back and seat, covered in gros-point and point St. Cyr, the back displaying in a medallion a court belle seated, playing a mandolin, and to whom an amusing cupid is offering fruit. The seat with three hounds attacking a lion. Both are bordered with fantastic scrollings. Executed in rich colors, the borders with black grounds. Exceptionally well molded and scrolled open arms. Bracketed legs, enriched with leaf and shell motives and having arched H-stretcher.

1980—SMALL INLAID TULIPWOOD TABLE

Louis XVI Period

160. Oblong top, with canted corners; deep valanced front, fitted with three shallow drawers, ends and back paneled; the canted pilasters inlaid with fruits. Supported on cabriole legs. Mounted in *cuirre doré* with original escutcheons and scrolled toes.

Height, 27½ inches; length, 50¾ inches.

1981—ADJUSTABLE MAHOGANY READING STAND

Directoire Period

30. Hexagonal shaft on tripod scrolled legs and incurved base. Supported on adjustable brass rod and small shaft which sustains a canted oblong book-rest.

Height, 50 inches.

1982—NEEDLEWORK CARVED WALNUT ARMCHAIR

French, Early Eighteenth Century

350. Broadly molded cartouched back and open arms. Supported on cabriole legs enriched with small bouquet of flowers and leaves. The back, seat, and arms covered in gros, petit-point and point St. Cyr, developing in the back two rustics dancing under trees; in the seat, a hound attacking a stag amidst flowers. Executed in very beautiful sapphire-blues, crimson, yellow, green and ivory.

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1983—NEEDLEWORK CARVED WALNUT STATE CHAIR

Louis XIII Period

350.— Oblong back and seat, covered in petit and gros-point, exhibiting strange animals and birds amid scrollings of flowers. Executed in rich colors on deep black ground. Open scrolled arms and similarly scrolled legs, having H-stretcher.

1984—TWO CARVED AND GILDED CONSOLE TABLES

Louis XV Period

350.— Serpentine front and ends, enriched with medallion of "Venus and Cupid" at center, garlanded with flowers of flax. Supported on inscrolled cabriole legs, terminating in nymphs' heads at crown and claw feet. Elaborately scrolled stretchers, having a terminal formed of shell, dolphin-head and floral motives. Rouge-royal marble top.

Height, 35½ inches; length, 55 inches.

Eighth and Last Session

1985—NEEDLEWORK CARVED WALNUT STATE CHAIR

Louis XIII Period

625.— Oblong back and seat, covered in gros-point and point St. Cyr; developing in the back a symbolic figure of "Abundance" within a triumphal car drawn by two horses driven by a cupidon; medallion of birds in seat, both surrounded by archaic scrollings in rich colors on black grounds. Open deeply scrolled arms, having leaf terminals rosetted at front. On finely stretched balustered legs.

1986—CARVED AND GILDED CONSOLE TABLE

Louis XVI Period

225.— Semicircular frieze, enriched with ribbon medallioned vines and large festoons of flowers, terminating in bowknots. Supported on tapering fluted round legs and shaped open stretcher, having large urn as terminal. Half-statuary marble top. (Needs restoration.)

Height, 34½ inches; length, 58½ inches.

1987—CUIVRE DORÉ AND BRONZE CLOCK

First Empire Period

55.— Architectural form; the *cuivre doré* molded entablature supported by bronze figures of winged nymphs, standing on orbs and supported on long molded oblong plinth of *cuivre doré*, with scrolled feet. Circular drum-shaped movement, enriched with festoons and scrollings, supported from center of entablature. Annular porcelain dial inscribed "Armingeaud, Paris."

Height, 30 inches; width, 22½ inches.

1988—MAHOGANY MANTEL CLOCK

By Noel Baltazar, Directoire Period

60.— Drum movement, surmounted by incurved pediment; supported on the heads of two outfacing sphinxes, laqué black and parcel gilded. On oblong base. Mounted in *cuivre doré* with three pineapple pinnacles, open scrolled dial, laurel wreath and ball feet to base.

Height, 34½ inches; width, 22 inches.

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1989—NEEDLEWORK CARVED WALNUT STATE CHAIR

Louis XIV Period

950.- Oblong back, and seat covered in gros-point and point St. Cyr; back enriched with a scrolled medallion, occupied by three Chinese potentates examining works of art; surrounded by floral scrollings on Havana-brown ground. Seats with similar medallions and borders; the medallion occupied by two chimeric animals. Open leaf-scrrolled arms. On similarly scrolled legs, having H-stretcher. Frame apparently of a later period.

1990—IMPORTANT CUIVRE DORÉ AND BRONZE CLOCK

Louis Philippe Period

175.- Vase-shaped body, scrolled with leafage, garlanded with flowers and surmounted by a floral urn. On open scrolled oval base, supporting at sides two symbolic nymphs in deep rich brown bronze.

Height, 47½ inches; length, 49 inches.

1991—TWO NEEDLEWORK CARVED WALNUT CHAIRS *Régence Period*

750.— Oblong back, serpentine at crown, and seat covered in gros, petit-point and point St. Cyr. The back of one, with subject "A Knight and His Attendant Proceeding to a Tournament"; a lady on the balcony of a castle distributes a favor to the approaching knight. In the other, a northern French country marriage revel is proceeding, in which numerous figures are seen. The seats with various fruits and flowers. Executed in very rich colors; open scrolled arms. On valanced cabriole legs, enriched with husks, shell motives and leafage. (Needlework restored at outer edges.)

1992—NEEDLEWORK CARVED WALNUT FIRE-SCREEN

French, Early Eighteenth Century

375.— Scroll-molded oblong frame, with cross feet of rocaille and scrolled motives; the adjustable panel covered in gros and fine petit-point, displaying within a scrolled medallion a musician, seated at right, entertaining two rustic dancers; arabesque borders of scrolled leaves and husks. Executed in especially fine blues, crimson, yellows, ivory, greens and gray.

Height, 40½ inches; width, 27¾ inches.

1993—LAQUÉ BROCADE FIRE-SCREEN

Louis XV Period

50.— Scrolled oblong panel, with open leaf-enriched pediment; on arched cross-feet. The panel fitted with ivory brocade, displaying a bow-knotted basket of flowers. Frame finished in deep green and French gray laqué.

Height, 40¾ inches; width, 23¼ inches.

1994—NEEDLEWORK CARVED WALNUT STATE CHAIR

French, Early Eighteenth Century

425.— Oblong back and seat, covered in gros and petit-point and point St. Cyr; back developing in Chinese style a seated important personage to whom an attendant brings coffee; the subject surrounded by archaic scrollings, amid which are birds and a quaint hound. The seat with similar bird and scrollings. Executed in rich colors on black grounds; open scrolled arms. On cabriole legs enriched with shell and leaf motives.

760.— 1992 A—Chairs (2)



1995—TWO NEEDLEWORK CARVED WALNUT STATE CHAIRS

Régence Period

1250. Oblong back, serpentine at crown, and seat covered in gros, petit-point and fine point St. Cyr; back of one displaying group of two ladies, with the attendant of one dressing the hair of her mistress; the personages are seated under three trees variously bearing dates and flowers. The seat with two birds sheltered by a large tree; both subjects surrounded by arabesqued medallions. Executed in greens, yellows, tan and fine sapphire-blues predominating; the border with black grounds. The back of the other, with subject, "Apollo and Daphne," the nymph at center, Apollo swiftly following at right; Imperial Jove seated at left. The remainder of cover similar to other chair, except that crimson is largely introduced, giving a different tonality to the needlework of this chair. Open scrolled arms and valanced cabriole legs having double U-stretcher, enriched with unusual leaf and shell motives and scrollings.



1996—TWO NEEDLEWORK CARVED WALNUT STATE CHAIRS

Régence Period

950. Oblong backs and seats, covered in point St. Cyr, petit and gros-point; the back of one displaying, in the upper portion, a party of revelers, under trees, dancing and playing music. Finished at crown with scrollings and birds; at foot with arabesques and medallions occupied by basket of flowers. The other displaying a cavalier and his dame seated under trees, he playing the cornemuse, she with her distaff. Surrounded by arabesqued floral scrollings. The seat of one, with birds, the other, with animals similarly arranged to their respective backs. Executed in harmonious colors on rich ivory grounds. Open scrolled arms and legs, having double U-stretcher, enriched with shell and dainty floral arabesqued motives.

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1997—INLAID KINGWOOD COMMUNE

Louis XVI Period

150. Oblong top, with quarter-round corners and slightly extending center to front; arranged with three narrow frieze drawers and two long drawers beneath, paneled vertically as three. Mock fluted pilasters. On stump feet. Mounted in *cuirre doré* with ring handles and garlanded escutcheons. Rouge-royal marble top.

Height, 32 inches; length, 44 inches.



1998—INLAID TULIPWOOD COMMODE, MOUNTED IN CUIVRE DORÉ

French, Late Eighteenth Century

Front arranged with three-quarter round mock fluted pilaster; three paneled end-on-end drawers at crown and two long drawers below paneled to simulate the three at crown; supported on tapering round legs; mounted in *cuivre doré* with original ringed handles; garlanded oval escutcheons, triglyphs, collars and toes. Dove-gray marble top.

Height, 32 inches; length, 50 inches.

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1999—INLAID TULIPWOOD AND HAREWOOD COMMODOE

Louis XVI Period

225. Semicircular; the front panel has very shallow frieze drawer and very deep drawer below, the latter being arranged as two equal-sized drawers, ends similarly paneled; the frieze panels occupied by utensils; the lower panels with center having musical trophy, the ends with vase of flowers. Supported on round tapering legs. Mounted in *cuivre doré* with triglyphs at mock fluted pilasters; ring-handles, escutcheons; leaf appliqué at valance; rings and toes to legs. Half marble statuary top.

Height, 34 inches; width, 25½ inches.



2000—NEEDLEWORK WALNUT FIRE-SCREEN

Louis XVI Period

25 Serolled molded cartouched frame, with serolled cross feet; enriched with small bouquets of flowers and scrolled leafage. The adjustable panel covered in fine petit, gros-point and point St. Cyr; this displaying within medallions, surrounded by sprays of flowers, "Venus," seated at a table under trees, having homage paid to her by small eupidons. Executed in blues, crimson, greens, yellows and pinks. The frames apparently of a later period.

Height, 42 inches; width, 30½ inches.

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2001—TWO NEEDLEWORK CARVED WALNUT STATE CHAIRS

Louis XIII Period

650.— High backs, serpentine at crowns, and the seats covered in petit-point and fine point St. Cyr, the back of one developing subject, "Vertumnus and Pomona"; Vertumnus appearing as an old woman, with a sack over her back, standing before a tent; the subject surrounded by fantastic scrollings, on black grounds. The other back with subject, "King Saul and David Promenading"; surrounded by arabesqued scrollings, on black grounds. The seats with animals and similar scrollings, executed in rich harmonious colors. Deeply scrolled arms. Supported on baluster legs, having frontal and H-stretcher apparently of a later period.

2002—TWO NEEDLEWORK CARVED OAK STATE CHAIRS

Régence Period

600.— Oblong back, arched at crown and enriched with shell motives and arabesqued scrollings; open scrolled arms, with shell and medallion arabesques at foot; valanced seat-rail and cabriole legs with shell and scroll-leaf enrichment. Covered in fine petit and gros-point, developing in the back medallion of court belle, seated under fruiting trees, surrounded by borders of husk scrollings; the seats with animals and birds within medallions and further arabesqued border. Executed in very mellow rich colors in which crimson and golden-yellow predominate.

2003—NEEDLEWORK CARVED WALNUT FIRE-SCREEN

Louis XIII Period

125.— Oblong frame, enriched with open scrollings centered with shell devices and supported on similarly scrolled cross feet; adjustable panel, covered in petit-point and exceedingly compact point St. Cyr, displaying within a scrolled medallion a court belle, seated, shearing her favorite lamb, two other lambs nearby. Surrounded by arabesqued scrollings and floral motives. Executed in very mellow colors, relieved by sapphire-blues and crimson.

Height, 42¾ inches; width, 27½ inches.



2004—INLAID TULIPWOOD WRITING TABLE, MOUNTED IN CUIVRE
DORÉ *By N. Petit, Louis XV Period*

1000. — Slightly serpentine top, lined with original tooled green leather. The front fitted with three feather-paneled drawers; on cabriole legs; richly mounted in *cuivre doré* in the manner of Caffieri with molding to the top. Very beautiful open rocaille scroll knees, toes, loop handles and escutcheons. Signed: N. Petit.

Height, 2 feet 6 inches; length, 5 feet 10 inches.

Over
2005—INLAID KINGWOOD WRITING TABLE, MOUNTED IN CUIVRE
DORÉ *By Hubert Roussel, Mid-eighteenth Century*

— Interesting serpentine oblong top, lined with original maroon leather; the frieze following contour of top, fitted at front with three drawers and scrolling into finely valanced cabriole legs; mounted in *cuivre doré* with molding to top which has cartouched corners, rocaille-scrolled knee appliquéés to toes, handles to drawers and mock drawers at back and appliquéés at ends.

Height, 2 feet 4 inches; length, 5 feet 9 inches.

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2006—CHILD'S PEAR-TREE BONHEUR DE JOUR *Louis XVI Period*

150.— Upper portion rectangular, arranged with two mirrored doors; lower portion with cylinder tambour front, raising to give access to fitted interior and four drawers; below the tambour cylinder is a long frieze drawer. Supported on square tapering legs. Mounted with brass pierced gallery to half-statuary marble top. Moldings, knobs, and boar-head trophy to drawer. (Needs restoration; marble cracked.)

Height, 39 inches; width, 17 inches.



CWV

2007—INLAID TULIPWOOD COMMODORE, MOUNTED IN CUIVRE DORÉ

By P. Roussel; French, Mid-eighteenth Century

Front arranged with quarter-round pilasters and three end-on-end drawers at crown and two long drawers beneath, the latter paneled to simulate the three upper drawers, having bow-front at center and valance at foot; supported on short cabriole legs; mounted in *cuivre doré* with original laurel ringed handle and wreathed escutcheon. Half-statuary marble top. Signed: P. Roussel. (Needs slight restoration.)

Height, 34½ inches; length, 49 inches.

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2008—TWO NEEDLEWORK CARVED WALNUT HIGH-BACK CHAIRS

French, Seventeenth Century

850.-

High oblong back and seat, covered in gros, petit-point and fine point St. Cyr; the back of one, developing the figures of Diana and Pomona standing in a landscape under a flowering tree, surrounded by arabesqued scrollings on yellow grounds; the other, with figure of "Court Belle and Beau" dancing under a tree and surrounded by similar scrollings; the seat with medallions occupied by birds perched on trees, and flowers. Executed in rich harmonious colors. The frame supported on shell-enriched scrolled legs having H-stretcher, apparently of a later period.



2009—INLAID TULIPWOOD POUFREUSE

Louis XVI Period

450. Oblong tri-paneled top of finely matched and feathered tulipwood; center panel hinged toward back and fitted with mirror; the side panels opening outward to form supplementary shelf and concealing compartments; the frieze fitted with two drawers, one at lower center and the other at lower right and paneled to simulate corresponding drawers. On square tapering legs. Mounted in *cuivre doré* with knobs and scrolled escutcheons.

Height, 26 $\frac{3}{4}$ inches; length, 31 $\frac{1}{2}$ inches.

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2010—VARIOUS LENGTHS OF BOTTICELLI-GREEN BROCATELLE

Italian Renaissance Period

1700.- Rich jaspé green, woven with very beautiful varied alternating infloretted bouquets of flowers with finely scrolled ogivals bearing vines of dainty flowers. On golden-yellow grounds. In very fine condition.

Approximately, 190 yards; width, 20 inches.

Note: Intricately woven Brocatelles in greens and golden-yellows were not often made at the Medicean Looms of Lucca. This example is one of the Looms' finest products.

2011—INLAID TULIPWOOD POUFREUSE, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

250.- Serpentine oblong top, enriched with chevroned motives. The center hinged at back and having interior mirror. The sides opening outward, forming shelves and disclosing interior compartments. Valanced frieze of similar contour to top; fitted with three lower drawers. Supported on cabriole legs. Richly mounted in *cuivre doré* with moldings to top and panels on all sides, leaf scrollings and rocaille motives, leaf knees and toes. (Needs restoration.)

Height, 29 inches; length, 30½ inches.

2012—NEEDLEWORK CARVED WALNUT STATE CHAIR

Régence Period

425.- Oblong back, serpentine at crown, and seat covered in very compactly worked petit-point developing growing shrubs bearing fantastic varieties of fruit. Executed in sapphire-blues, pinks, greens and rich yellows on fine ivory grounds. Open scrolled arms. Valanced cabriole legs, with double U-stretcher, enriched with shell, leaf and bracket motives.

2013—FLEMISH TAPESTRY

Late Seventeenth Century

625.- THE LOVERS. In a rough, uneven foreground, overgrown with large vines, are two lovers, advancing on their way. The maid is attired in a yellow dress and blue skirt; he wears a brilliant crimson coat. Beyond rise two trees, amidst which is seen the entrance to an edifice, and at right is an Italian garden. Woven in rich greens, blues, yellows, crimsons, tans and ivories.

Height, 7 feet 11 inches; width, 5 feet.

2014—ROYAL AUBUSSON TAPESTRY

By Laurie; French, Eighteenth Century

825.—PASTORAL SUBJECT, BY BOUCHER. A gentleman of the court, in rich blue coat and crimson shorts, his gun over his right arm, is seated toward left against the terrace of a columned château; his dog is nearby, loafing before a bush of flowers. A court shepherdess, with her lamb held on a blue ribbon and spade in her right hand, stands before the man in leisurely conversation with him. At right is a large tree arbor-ing the view of a pleasant stream in distant wooded country. Signed at foot: "Laurie," Fabant.

Height, 7 feet; width, 4 feet 10 inches.

2015—TWO NEEDLEWORK CANTONNIÈRES

French, Eighteenth Century

400.—Scalloped to simulate a drapery, the crown with two festoons and tassels, each side with a long festoon, similar tassels, and terminating in a draped drop. The edges are worked with golden-yellow fringe motives, festoons are outlined with varied deep ivory roses and morning-glories; the whole framed with running ivory ribbons entwined by vines of rosebuds. Executed in compact petit-point on rose-du-Barry grounds which have toned with time, in parts, to an interesting old-red.

Height, 10 feet 5 inches; width, 6 feet 6 inches.

2016—FLEMISH TAPESTRY CANTONNIÈRE *Late Seventeenth Century*

350.—At center of crowning border and center and foot of side are medallioned miniature landscapes, these interrupted by very interesting scrollings of acanthus leaves terminating in small flowers; at crowning corners are two symbolic medallions of Air and Fire; the whole is bordered on both sides by a series of leaf-motives on blue grounds. Woven in very mellow colors which include pinks, blues, greens, ivories and yellows, with occasional touches of crimson; executed on very unusual mul-berry grounds.

Height, 10 feet 8 inches; width, 7 feet 8 inches.

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2017—OUDENARDE TAPESTRY

French, Eighteenth Century

1100.—MAY, OR SHOOTING AT POPINJAY. In the uneven foreground is a pole about center rising out of side; two men, in Watteau costumes, stand on either side, one shooting at the unseen popinjay, the other, holding his bow in his hand, ready to take his turn; beyond them are two couples of lovers, one pair seated about center under a huge foliated tree, the other pair at left in loving embrace; at the extreme right are bottles of wine and baskets of viands; beyond these open country. Woven in very rich crimson, blues, yellows, amber-tans, pinks, ivories and greens. Borders in similar rich colors to the field, woven with scrolling acanthus leaves and vines of varied flowers on tawny-brown grounds.

Height, 8 feet 10 inches; width, 7 feet 6 inches.



No. 2017—OUDENARDE TAPESTRY (*French, Eighteenth Century*)

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2018—BRUSSELS TAPESTRY

Early Seventeenth Century

5000. ABRAHAM SACRIFICING ISAAC. At left the burly-bearded Abraham has his sword lifted on high to strike Isaac, who kneels at a stone altar in front of him; above them is the angel, appearing in clouds, and staying Abraham's sword. At right, Abraham and Isaac are seen again, walking toward the altar; immediately above them are two personages, and nearby an ass; beyond the altar is a ram caught in a briar bush; the scene transpiring in a flowered and wooded rising landscape crested by hills in which are seen two châteaux. In the foreground are two small rabbits at left, and at right ducks swimming in a pool with a kingfisher having a small fish in its beak. Woven in wonderfully rich crimson, golden-yellows toning to deep amber, blues, greens, pinks, grays, tans and lavender. The elaborate borders are equally rich in color and have niched miniature landscapes in which are figures, with similar figures in center of each side; the niches are interrupted by vases of very beautiful flowers and fruit.

Height, 9 feet 6 inches; width, 6 feet 8 inches.



No. 2018—BRUSSELS TAPESTRY (*Early Seventeenth Century*)

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2019—BRUSSELS TAPESTRY

Sixteenth Century

1600. — "The Spoils of War." A group of victorious warriors are at right of a field in an animated *mêlée* of many figures. The group is receiving the spoils from a warrior on bended knee. At left, two further warriors presenting gifts to several richly costumed ladies of their entourage. In the rising background are several châteaux, tents of the soldiery and groups of men lading and unlading merchandise. Woven in greens, blues, yellows, ivory and tans with crimson, giving rich tone to the composition. Finished with band of yellow. (Needs slight restoration.)

Height, 8 feet; length, 11 feet 5 inches.



No. 2019—BRUSSELS TAPESTRY (*Sixteenth Century*)

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2020—NEEDLEWORK HANGING *French, Late Seventeenth Century*

800. — Rich ivory field; enriched in mellow harmonious colors with five boldly scrolled and medallioned vases of flowers and fruit.

Borders, with golden-yellow grounds, arabesqued with lyre-shaped motives entwined with vines of flowers and fruit executed in gros-point.

Height, 9 feet 5 inches; length, 12 feet 1 inch.



No. 2020—NEEDLEWORK HANGING (*French, Late Seventeenth Century*)

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2021—BRUSSELS TAPESTRY

Seventeenth Century

2800.1
"Victorious Agemennon Before the City of Troy." Agamemnon is seated, wearing royal garb, about center of a flower-decked foreground, surrounded by his entourage, who are examining the rich spoils garnered from the burning city behind them. Groups of warriors are still attacking the city and animate the distance. Woven very rich crimsons, blues, yellows, greens, ivories and tans. Elaborate borders, captioned on cartouche at crown, "Victor Agemennon . . . Spolia Distribuit"; vases of rare fruit flank this cartouche. The side borders have further fruit, and trellised niches occupied by classic groups. The border at foot has four symbolic figures seated amid clusters of fruit and scrollings. Executed in similar rich colors to the field, on ivory grounds.

Height, 11 feet 6 inches; length, 14 feet 11 inches.



No. 2021—BRUSSELS TAPESTRY (*Seventeenth Century*)

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2022—ROYAL AUBUSSON TAPESTRY *French, Eighteenth Century*

11,500.— PASTORAL SUBJECT, AFTER BOUCHER. In an interesting panoramic landscape are three clumps of trees, and at left an architectural fountain sheltered by further trees, these all giving vistas of distant rising country; a bridge spanning a winding stream and a huge château are seen about center; at left, further buildings; at right, ruined castles on eminences, and a smaller stream, before which are two boys flying a kite, and two sheep. About center is a group of two maids and a rustic resting and in conversation; at left, a flock of sheep, a bullock, shepherdesses, and several personages. Woven in fine rose-pinks, crimson, beautiful clear blues, lavender, tans, greens, grays and most delicate shades of ivory. Narrow frame borders of stripes of varied yellow and old-red, garlanded at close intervals with vines of most beautiful flowers executed in the varied colors of the field.

Height, 9 feet; length, 17 feet 8 inches.



No. 2022—ROYAL AUBUSSON TAPESTRY (*French, Eighteenth Century*)

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2023—BRUSSELS TAPESTRY

Sixteenth Century

2023. — "The Victorious Entry to a Walled City." In a flower-decked foreground is a wild *mêlée* of struggling personages. At left is a laureated emperor, mounted on his charger, proceeding amidst troops toward the city at distant right. A procession of citizens emerges from the gate of the city and a group of personages carrying palm branches and playing musical instruments approach the victors. Woven in fine yellows, greens, blues, ivory, tans and crimson. Elaborate borders, with four medallioned miniature landscapes at centers interrupted by arabesques, clusters of fruit and niches occupied by classic groups and figures; in similar tones of color to the field.

Height, 10 feet 8 inches; length, 17 feet 3 inches.



No. 2023—BRUSSELS TAPESTRY (Sixteenth Century)

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2024—RENAISSANCE TAPESTRY

By G. Werniers, Lille; Seventeenth Century

9000. DUTCH BOORS REVELING, AFTER TENIERS. A celebrated tavern occupies the center and is sheltered by large foliated trees; at left and right open country is seen, in which are châteaux, wooded hills and farmhouses, with peasants at their avocations at extreme left. Across the immediate foreground groups of Dutch boors are seen, those at center seated at a table regaling themselves and listening to the music of two musicians who stand on a barrel at left of the tavern; at the tavern windows, and before it, are further boors in conversation and drinking; at left, beyond the musicians, is a company of men and women dancing to their music; at right are several men playing bowls and spectators grouped around enjoying their prowess. Woven in fine crimson, pinks, blues, yellows, greens, ivories and many shades of tan and brown. Exceptionally beautiful borders, displaying the most masterly handling and composition of flowers, vegetables and fruit; the center and all sides are filled with pastoral trophies, these flanked by garlands of exquisite fruit, flowers and vegetables, amid which are large baskets of fruit and very varied musical instruments, executed in even richer colors than the field on fine tan grounds. Signed, "G Werniers," surmounted by a red shield bearing ivory fleur-de-lis, flanked by initials L.F.

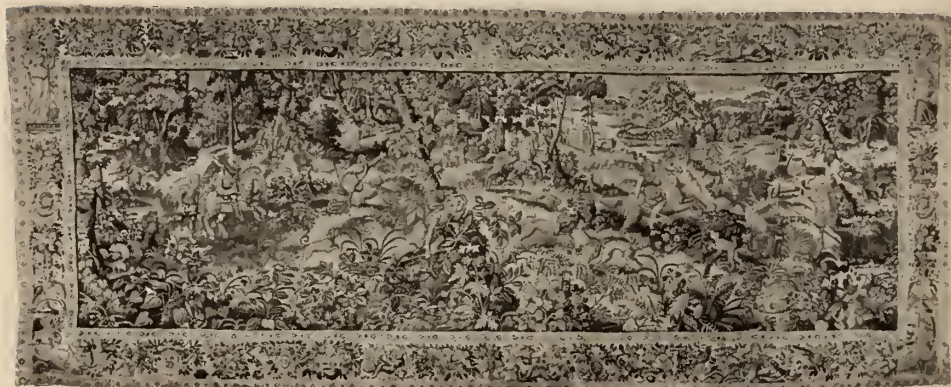
Height, 12 feet; length, 25 feet 4 inches.

Note: Tapestries of this elaborate nature and occupied by so many personages, and signed on the inside of the field, are very rarely found. The signature before the border indicates that the field was woven by Werniers, and the fine border by another and perhaps even more skilful weaver, for it would be impossible to find in any tapestry a more remarkable portrayal of flowers and fruit.



No. 2024—RENAISSANCE TAPESTRY (*By G. Werniers*)

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2025—RENAISSANCE BRUSSELS TAPESTRY

Sixteenth Century

7500.-
BOAR HUNTING. The foreground, overgrown with an entanglement of flowers and briars, rises at left to pleasant woods; at right wooded hills cresting a stream, on the banks of which are seen several châteaux; a grand hunt is in progress toward right, where a gallant knight on a spirited charger has brought a huge boar to bay, five hounds worrying the boar; numerous personages, mounted, are seen across the entire open ground, rushing up to the assistance of the knight. Woven in exquisite mellow colors in which golden-yellow gives a sunny glow to the landscape: executed in pinks, greens, blues, lighter yellows, occasional crimson, tans, ivories and an interesting dull old-pink. Charming borders of vases of flowers and fruit interrupted by seated classical figures, all of which have some symbolism of the hunt. Executed in colors of the field on a fine ivory ground. Finished with two blue, dull pink and tan medal-lioned guards. The border at right end has been brought slightly forward on panel. (Needs slight restoration.)

Height, 5 feet 9 inches; length, 14 feet 8 inches.

2026—FLEMISH RENAISSANCE TAPESTRY

Sixteenth Century

900.—
DIANA, VENUS AND BACCHUS. Venus is reclining across a flower-decked foreground swathed in a wonderful drapery of blue embroidered in crimson; Diana at right, in hunting costume, a sheaf of arrows at her back, is holding a tiny laureated Bacchus for the inspection of the goddess. In the mid-distance is a columned triumphal arch; trees and the ruins of a château are seen before a lightly wooded mountain. Woven in very fine golden yellows, greens, blues, tans, ivories, grays, with crimson confined to the immediate foreground. Elaborate borders, displaying at quarters cartouched miniature landscapes interrupted by clusters of flowers and fruit, amid which birds are seen. Executed in rather richer but similar colors to the field, on old mulberry grounds. (Needs slight restoration.)

Height, 10 feet 5 inches; width, 10 feet.

2027—VERNIS MARTIN CARVED AND GILDED SEDAN CHAIR

French, Eighteenth Century

275.—
Arch-molded at crown and shaped at back. Oblong frontal door, with scroll-shaped upper panel, enriched with festoons of husks, shell motives, vines of flowers and leafage. Dome-top, covered in leather and having a coroneted open- scrolled *cuirre doré* gallery. The panels of front, sides and back loosely painted with classic groups and cupidons, surrounded by an elaborately scrolled border. Interior lined with original floral crimson cut-velvet of the period.

Height, 70 inches; width, 34½ inches; depth, 33½ inches.

2028—CARVED AND GILDED BROCADE ARMCHAIR

French, Eighteenth Century Style

30.—
High scroll-molded back and small wings, scrolling into arms, in three panels. Back and loose seat, covered in pale-pink floral brocade. Supported on cabriole legs. Frame enriched with floral scrollings and rocaille motives. (Brocade much worn on arms and stained.)

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2029—NEEDLEWORK CARVED AND GILDED FIRE-SCREEN

French, Eighteenth Century

50.—Scrolled oblong frame; enriched with mask, scrollings and basket paneling; on scrolled cross feet. Petit-point panel, enriched with loose bouquet of varied flowers on Havana-brown grounds.

Height, 47½ inches; width, 29 inches.

2030—NEEDLEWORK CARVED WALNUT FIRE-SCREEN *Régence Period*

125.—Oblong frame, serpentine at crown, enriched with open leaf-scrollings having shell motives at center. The adjustable panel covered in extremely well-worked petit-point displaying Chinoiserie, two important personages carried in triumph on the back of an elephant, accompanied by five attendants; a small canopy and birds surmount the figures; executed in sapphire-blues, yellows, reds, browns and greens on ivory grounds.

Height, 48½ inches; width, 32½ inches.

2031—CARVED AND GILDED BROCADE MARQUISE *Louis XV Period*

50.—Finely molded back, scrolling into arms, divided into three panels and enriched with feather motives, cornucopias and vines. Supported on cabriole legs, enriched with rocaille. Back and loose seat covered in rose-pink silver brocade, woven with trailings of flowers. The frame apparently of a later period.

2032—CARVED AND GILDED STATE CHAIR *Renaissance Style*

30.—Oblong back, enriched with leonic-head terminals and arched scrollings at center. Deeply scrolled arms, supported on leonic heads, continuing into legs, having claw feet. Back and seat covered in seventeenth century crimson velvet, enriched with an embroidered coat of arms at center.

2033—AUBUSSON TAPESTRY CARVED AND GILDED CHAIR

French, Eighteenth Century

35.—Elaborately scrolled cartouched open back, with peacock as splat. Frame enriched with rocaille motives and leafage. On cabriole legs. Seat covered in fine Aubusson tapestry, displaying festooned vase of flowers amid scrollings in rich colors. Frame apparently of a later period. (Frame and tapestry both need restoration.)

Eighth and Last Session

2034—CARVED WALNUT ARMCHAIR

Louis XV Period

— Scroll-molded oblong back, open scrolled arms and cabriole legs, enriched with leafage and rocaille motives. Seat and back upholstered in white.

2035—ACAJOU COMMODORE, MOUNTED IN CUIVRE DORÉ

French, Late Eighteenth Century

55. — Semicircular body, fitted at front with three drawers, flanked by two enclosing doors. Supported on tapering round legs. Mounted in *cuivre doré* with pearl-moldings, husk-drops, bow-knotted oval escutcheons and toes. Fine old tapestry dove-gray marble top.

Height, 35 inches; length, 37 $\frac{3}{4}$ inches.

2036—INLAID TULIPWOOD COMMODORE

By Pierre Roussel, Paris, M.E., 1771

350. — Double serpentine front and ends, beautifully feathered with tulipwood; both ends and front occupied by fine trailing bouquets of large varied flowers. The front fitted with two drawers. Mounted in *cuivre doré* with scrolled moldings, handsome open scrolled handles, escutcheons, knee and valance appliques and scrolled leaf toes. Very rich original plum-pudding brocatelle marble top. Signed: P. Roussel.

Height, 34 $\frac{1}{4}$ inches; length, 56 $\frac{3}{4}$ inches.

2037—SET OF CARVED BEECH CHAIRS

French, Louis XIV Period

— Scroll-molded cartouched back and seat cannelé. Supported on cabriole legs, with valanced rail, enriched with leafage and bouquets of flowers. Consisting of three arm and three side chairs.

2038—INLAID HAREWOOD POUDREUSE

By C. (or G.) Baron, Louis XVI Period

700. — Tri-paneled oblong top; drawers and ends enriched with bouquets of flowers on harewood grounds. The top center opening toward back and fitted with mirror, the ends folding over to form supplementary shelf, front fitted with two drawers and a mock drawer. On tapering square legs. Signed: C. (or G.) Baron.

Height, 28 $\frac{1}{4}$ inches; length, 31 $\frac{1}{4}$ inches.

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2039—INLAID TULIPWOOD COMMODOE, MOUNTED IN CUIVRE DORÉ

French, Mid-eighteenth Century

200. Serpentine valanced front, fitted with two scrolled paneled long drawers. On slender incurved legs. Mounted in *cuivre doré* with rocaille scrolled loop-handles, escutcheons, and applique at valance; scrolled knees with sprays of blossoms and scrolled feet. Fine Verona brocatelle marble top. Signed at right front: Pei—.

Height, 32½ inches; length, 44 inches.



2040—BRUSSELS TAPESTRY CARVED WALNUT SETTEE

Seventeenth Century

1000. — Oblong back and seat, covered in Brussels tapestry developing in the back group of "Venus and Cupidon" amid clusters of fruit; the seat with two scrolled demi-figures sustaining vases of further fruit; open scrolled arms and cabriole legs, with pierced stretchers apparently of a later period.

Height, 42 inches; length, 50½ inches.

2041—BRUSSELS TAPESTRY CARVED WALNUT SETTEE

Seventeenth Century

1000. — Similar to the preceding.

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2042—ACAJOU BONHEUR DE JOUR

Louis XVI Period

175.- Oblong back; cabinet arranged with two glazed enclosing doors and three small drawers under; the table part with hinged fall-over writing-tablet and long drawer paneled as three. Supported on tapering fluted legs having incurved oblong stretcher; mounted in *cuivre doré* with open gallery to half-statuary marble top and shelf stretcher; ogee moldings to drawers and doors; interesting engine-turned panels to pilasters, collars and castors. The original lining of writing tablet slightly defective.

Height, $48\frac{3}{4}$ inches; width, $31\frac{1}{2}$ inches.

Our
2043—SIX CARVED WALNUT ARMCHAIRS

Louis XVI Period

— Molded cartouche back, open scrolled arms and cabriole legs, enriched with bouquets of roses, leafage and scrollings. Seat, back and armpads covered in golden-yellow floral Italian damask of a somewhat earlier period.

2044—TWO BRUSSELS TAPESTRY CARVED WALNUT STATE CHAIRS

Seventeenth Century

1600.- High oblong back and seat covered in Brussels tapestry; back displaying, in one, figure of Diana, and in the other of Imperial Jove, both standing within interesting vine-wreathed niches; the seats display vases of fruit and flowers; finely scrolled open arms and cabriole legs, having frontal stretcher apparently of a later period.

2045—TWO BRUSSELS TAPESTRY CARVED WALNUT STATE CHAIRS

Seventeenth Century

1600.- Similar to the preceding. Variations in the motives of tapestry.

2046—TWO BRUSSELS TAPESTRY CARVED WALNUT STATE CHAIRS

Seventeenth Century

1600.- Similar to the preceding.

2047—FOUR-FOLD NEEDLEWORK SCREEN

French, Seventeenth Century Style

160.- Oblong *cuivre doré* frames, each occupied by cavalier or dame in rich court costumes. Executed in *petiti* and *gros-point*.

Height, 4 feet 4 inches; length, 8 feet $11\frac{1}{2}$ inches.

Eighth and Last Session

2048—NEEDLEWORK CARVED AND GILDED FIRE-SCREEN

Louis XIV Period

100. — Oblong panel of very beautiful petit-point, displaying a gad-rooned vase loosely filled with very varied fine flowers, standing on a table before a soft champagne-yellow background. The frame, with leaf-scrrolled pediment and paneled columnar motives, supported on scrolled acanthus-leaf legs, apparently of a later period.

Height, 4 feet 2½ inches; width, 2 feet 1½ inches.

Our
2049—ACAJOU BONHEUR DE JOUR, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

— Oblong cabinet back, fitted with two glazed doors: lower portion with cylinder fall and sliding writing-tablet covered in green leather. Frieze with two drawers; on tapering round legs. Half-statuary marble top, mounted in *cuivre doré* with pierced gallery and varied moldings.

Height, 49½ inches; width, 25½ inches.

2050—INLAID TULIPWOOD COMMODOE

French, Mid-eighteenth Century

150. — Serpentine ends and front fitted with two valanced long drawers. The panels enriched with cube motives. Supported on short outcurving legs. Mounted in *cuivre doré* with rocaille-scrrolled escutcheons and loop handles. Rouge-royal marble top.

Height, 44 inches; length, 45½ inches.

2051—INLAID TULIPWOOD COMMODOE, MOUNTED IN CUIVRE DORÉ

J. F. Gossinet, Paris, 1766

350. — Serpentine ends and front fitted with two end-on-end drawers and long drawer below: scrolled panel of feathered tulipwood: supported on slightly curved legs. Mounted in *cuivre doré* with leaf-scrrolled loop-handles, appliqués at valance, knees and toes. Fine Rouge-royal marble top of the period. Signed, Jean François Gossinet, entered Guild 2nd July 1766.

Height, 32¾ inches; length, 44½ inches.

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2052—INLaid TULIPWOOD COMMODORE, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

500. Slightly outcurved at center; arranged with two long drawers paneled as one and having stellate parquetry center enriched with rosetted squares and blossomed diamond trellis border. Quarter-round pilasters, the ends paneled to match front. On cabriole legs; mounted in *cuivre doré* with laurel-ringed handles; wreathed and bow-knotted escutcheons, vase and leonic appliqué to valance, festooned in tapering motives to crown of pilasters. Leaf and claw feet.

Height, 33 inches; length, 50½ inches.



2053—SMALL INLAID TULIPWOOD AND HAREWOOD WRITING DESK

Louis XVI Period

525. Narrow paneled top, inlaid with various utensils, the ends with vases of flowers, deep front, fitted with hinged writing-fall, lined with leather and having a secret compartment under tablet; the interior fitted with numerous compartments, and three small drawers. The front enriched with draperied canopy above a festooned table upon which are numerous utensils, vases of flowers and books. Supported on slender cabriole legs.

Height, 39 $\frac{3}{4}$ inches; width, 19 $\frac{3}{4}$ inches.

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2054—*Desk* INLAID TULIPWOOD DESK

Louis XVI Period

Small oblong scroll-paneled top and shaped slant-front writing fall, both inlaid with loose bouquets of flowers; interior interestingly fitted; valanced front, arranged with two small drawers flanking central mock drawer and long drawer below; on slender cabriole legs; mounted in *cuivre doré* with original scroll shield-shaped escutcheon.

Height, 37½ inches; width, 25½ inches.

Cur
2055—CARVED WALNUT SOFA

Louis XVI Period

Slightly arched molded back, incurved at ends and scrolling into paneled arms; loose seat, covered in broadly striped brocade developing large floral motive in yellow, green and plum color. Supported on tapering fluted legs.

Height, 3 feet 3½ inches; length, 5 feet 9 inches.

2056—INLAID TULIPWOOD CYLINDER WRITING DESK, MOUNTED IN
CUIVRE DORÉ *Louis Philippe Period*

125.- Small oblong top, fitted with two drawers. Quarter-round cylinder front, displaying fitted interior and writing slide covered in dark green leather. Long drawer at frieze. Supported on tapering legs. Elaborately mounted in *cuivre doré*, with leaf moldings, scrolled handles, pateræ, drops and toes to legs.

Height, 3 feet 3 inches; width, 2 feet 5 inches.

2057—INLAID TULIPWOOD COMMODE, MOUNTED IN CUIVRE DORÉ

French, Eighteenth Century

750.- Deeply serpentine ends and valanced front, fitted with two end-on-end drawers and long drawer below, enriched with bouquets of flowers on feathered panels of tulipwood. Supported on outcurved tapering legs, mounted in *cuivre doré* with leaf-scrolled knees and toes; appliqués to valance, loop-handles and escutcheons. Rouge-royal marble top. Signed: G.H.C.

Height, 34¼ inches; length, 44 inches.

2058—RICHLY INLAID TULIPWOOD UPRIGHT SECRETARY

French, Late Eighteenth Century

900.- Rectangular, with rosetted and mock-fluted pilasters and stump feet; front arranged with drawer at frieze having fine scrollings of acanthus leaves. Large fall-front, enriched with a garlanded pastoral festooned trophy set upon a plinth, bordered with further festoons on hawthorn; the tablet lined with original apple-green leather; the interior fitted with four drawers enhanced with bouquets of flowers; below the writing tablet are two enclosing doors paneled as one and enriched in similar manner to the tablet excepting that a basket of flowers takes the place of the trophy. Tapestry dove-gray marble top.

Height, 58¼ inches; width, 36 inches.

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2059—INLAIN TULIPWOOD AND KINGWOOD WRITING DESK, MOUNTED
IN CUIVRE DORÉ *French, Mid-eighteenth Century*

1400.- Serpentine top, ends and fall-front beautiful enriched with leaf-srolled panels of tulipwood and feathered kingwood. Supported on cabriole legs. The writing-tablet with original mouse-brown velvet; the interior fitted with sliding compartment and three serpentine drawers; richly mounted in *cuivre doré* with moldings to the panels which expand into leaf motives and escutcheons; knee appliquéés and toes.

Height, 34½ inches; width, 30¼ inches.

Eighth and Last Session

2060—BEAUTIFUL BEAUVAIS TAPESTRY SUITE *Directoire Period*

500. Consisting of sofa, two armchairs and four side-chairs. Oblong back, with fluted supports, terminating in pomegranate motives. On tapering round fluted legs. Finished in ivory, parcel gilded. The back developing wreaths of flowers and birds in exquisite rich medallions. The flowers are beautifully drawn and very dainty in coloring: the birds are very gaily plumaged. On wine-red grounds. The five small chairs have butterflies within the medallions instead of the birds.

Height of sofa, 39 inches; length, 72 inches.

2061—BEAUVAIS TAPESTRY SUITE *Directoire Period*

Similar to the preceding. Consisting of an armchair and four side-chairs.

2062—SIX SMALL BEAUVAIS TAPESTRY CHAIRS *Directoire Period*

240. Similar to the preceding, except that the backs have scrolled splats instead of tapestry and are apparently of a later period.

2063—INLAID MAHOGANY COMBINATION SCREEN AND WRITING DESK *Directoire Period*

70. Oblong top, lined with maroon cloth and fitted at back with adjustable raising screen panel covered in crimson silk; frieze with drawer at end. Supported on four columns having cross feet and central stretcher.

Height, 29¾ inches; width, 24 inches.

2064—ACAJOU COMMUNE, MOUNTED IN CUIVRE DORÉ

By M. Ohneberg; French, 1773

475. Semicircular front, arranged with paneled frieze door and two deep drawers under, paneled as one, the ends with single doors each paneled to simulate the front. Supported on fluted pilasters and round tapering legs; mounted in *cuivre doré* with husks and scrollings at frieze; pearl moldings to panels and festooned appliques to crowns of pilasters. Exceptionally fine Sienese brocatelle marble top. Signed: M. Ohneberg, entered 1773.

Height, 34¼ inches; length, 39 inches.

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2065—INLAID KINGWOOD WRITING DESK, MOUNTED IN CUIVRE DORÉ
French Mid-eighteenth Century

375. Serpentine top, slant writing-tablet, ends and back paneled in kingwood; the tablet and ends enriched with interesting bouquets and scrolls of flowers and wheat. The interior fitted with drawers; the frieze fitted with supplementary writing slide lined with green leather and supported on two *cuivre doré* arms finished with rosetted panels, at right of which is a small secret drawer very carefully concealed; supported on cabriole legs; mounted in *cuivre doré* with wreathed oval escutcheons; very unusual open scrolled appliquéés at knees and valance of frieze and cartouched toes.

Height, $32\frac{3}{4}$ inches; width, 25 inches.



2066—INLAID HAREWOOD AND TULIPWOOD COMMODE, MOUNTED IN
CUIVRE DORÉ By L. Boudin, 1861; Louis XVI Period

700. — Beautifully shaped extending front, arranged with two deep drawers paneled as three vertically, the outer panel enriched with lattice rosettes; inset quarter-round pilasters, mock-fluted and continuing into fine cabriole legs; richly mounted in finely chiseled *cuivre doré* with moldings to panels, laurel-rosetted handles, festoons and appliqués of two vases to center panel; exceptionally fine acanthus-leaf motives at crowns of pilasters and valance to front. leaf and claw feet; original brocatelle marble top. Signed: Boudin, M.E. entered 1761.

Height, 35 inches; length, 53½ inches.

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2067—NEEDLEWORK THREEFOLD CARVED WALNUT SCREEN

French, Seventeenth Century

750.- Oblong molded folds, arched at crown and paneled a little above centers; enriched with medallion motives, leafage and heavy *cuirre doré* lifting handles; the upper panels covered in gros and petiti-point displaying varied medallions of fantastic animals amid sprays of curious flowers and birds; surrounded by arabesqued borders having shell motives at corners. Executed in rich colors with medallions having black grounds, the borders golden-yellow. The lower panels and back covered in floral green damask. The frame and damask apparently of a later period.

Height, 6 feet 4 inches; length, 8 feet 11 inches.



2068—TOOLED AND ILLUMINATED LEATHER FOURFOLD SCREEN

Louis XIV Period

125. Oblong panels, arched at crown and trimmed with leather studded with brass nails, each pole developing draped cartouches occupied by vases and flanked by scrollings of flowers executed in rich colors and gilt on translucent dull ruby ground. (Needs restoration in two panels.)

Height, 6 feet 4 inches; width, 6 feet 3 inches.

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Withdrawn

2069—ILLUMINATED SIXFOLD LEATHER SCREEN

After Oudry; French, Eighteenth Century

Oblong panels, finished with gilded leather, and brass nails; the panels are divided horizontally with continuous landscapes; in the upper, varied birds are seen in their habitat, below with a series of hunting scenes with interesting equestrian figures; succeeding this is a series of rural scenes exhibiting peasants at varied avocations; the series at foot developing in center, woodman at work, and further birds. Painted in rich colors on tooled and gilded grounds.

Height, 7 feet 11 inches; length, 10 feet 10½ inches.

2070—INLAIN TULIPWOOD UPRIGHT SECRETARY, MOUNTED IN CUIVRE DORÉ *French, Mid-eighteenth Century*

450.—Serpentined ends and front, arranged with large double paneled hinged writing-tablet and two similarly paneled doors below; enriched with bouquets of ribboned flowers; mounted in *cuivre doré* with rocaille scrolled toes and appliqués to valance; rose and gray Griotte marble top.

Height, 51 inches; width, 38½ inches.

2071—CARVED AND GILDED MIRROR

Louis XVI Period

— Molded oblong. Leaf-enriched frame, adorned with open pediment, having a basket of flowers festooned with roses and laurel leaves. Laurel-festooned apron.

Height, 49½ inches; width, 18 inches.

2072—INLAIN KINGWOOD COMMODORE, MOUNTED IN CUIVRE DORÉ

French Mid-eighteenth Century

200.—Feather-paneled serpentined ends, front fitted with two drawers; supported on valanced cabriole legs; mounted in *cuivre doré* with scrolled escutcheons loop-handles and leaf appliqués at pilasters and toes. Half-statuary marble top.

Height, 32¼ inches; width, 24½ inches.

2073—INLAIN TULIPWOOD COMMODORE, MOUNTED IN CUIVRE DORÉ

By Guillaume, Louis XV Period

525.—Serpentined end and front, fitted with end-on-end drawer and two long drawers under, the latter paneled to simulate two drawers each; enriched with sprays of flowers on feathered tulipwood panels. On short outcurved feet; mounted in *cuivre doré* with boldly scrolled open knees and feet; loop handles and escutcheons developing rocaille motives. Dove-gray marble top. Signed "Guillaume."

Height, 34½ inches; length, 51 inches.

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600. 2074—NEEDLEWORK CARVED WALNUT SOFA *Louis XIII Period*

Oblong back, serpentine at crown, and seat covered in point St. Cyr and gros-point, the back developing three court belles in Chinese costumes amusing themselves with fans and conversation. Surrounded by scrollings of fantastic flowers amidst which birds, animals and Chinese edifices are seen. The seat with archaic animals and further fantastic scrollings. Executed in very rich colors on tawny black grounds. Deeply scrolled open arms. On scrolled legs, having double H-stretchers of similar form. (The arms are restorations.)

Height, 43 inches; length, 56½ inches.

Eighth and Last Session

2075—INLAID WALNUT SECRETARY, MOUNTED IN CUIVRÉ DORÉ

Northern French, Eighteenth Century

110. — Shaped slant-front writing-fall, finely inlaid with feathered walnut, disclosing interior with stepped drawers, flanking central compartment. Serpentine valanced front, fitted with two shallow upper drawers, flanking a mock drawer, with concealed compartment and long lower drawer. Supported on cabriole legs. Mounted in *cuivre doré*, with leaf-scrrolled handles, escutcheons and toes.

Height, 39 inches; width, 39 inches.

2076—ACAJOÜ CYLINDER WRITING DESK

Louis XVI Period

70. — Small rectangular top portion fitted with three drawers: paneled cylinder front-fall and writing-slide. Interior fitted. Frieze arranged with three end-on-end drawers. Supported on tapering round legs. Mounted with brass molding, flutings to legs and pilasters, escutcheons, rings, toes and arched leaf-handles to cylinder. Half-statuary marble top with pierced gallery. (Needs restoration.)

Height, 43½ inches; width, 38 inches.

2077—INLAID TULIP AND HAREWOOD UPRIGHT SECRETARY, MOUNTED IN CUIVRÉ DORÉ

Louis Seize Period

175. — Oblong top, with canted corners, replacing original marble top. Front arranged with frieze drawer, large hinged writing-tablet and two doors beneath, paneled with harewood. The drawer enriched with a group of cupidons symbolic of "Astronomy." The writing-tablet with two seated figures of nymphs and a globe symbolic of "Geography." Further globes are in each of the panels of the doors; the ends with further panels, enriched with groups and festooned vases. Mounted in *cuivre doré* with triglyphs at crowns of canted pilasters, escutcheons and appliqué at front valance. The interior of writing compartment and enclosing doors fitted with numerous drawers. (Needs considerable restoration.)

Height, 58 inches; width, 39 inches.

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2078—NEEDLEWORK CARVED WALNUT SUITE

French, Early Eighteenth Century

1600.— Consisting of canapé and two fauteuils, scrolled cartouched backs and seats covered in gros and petit-point, the back of canapé displaying three episodes; at left and right personages banqueting, in the center dancing. Chairs with cavalier and lady; the seats with strange animals, birds and scrollings. Executed in extremely fine blues, crimson, yellows, greens and ivory. Open scrolled arms. Elaborately valanced cabriole legs; the frames enriched with leaf cartouches and shell motives, apparently of a later period.

(Illustrated)

2079—TWO NEEDLEWORK CARVED WALNUT FAUTEUILS

French, Early Eighteenth Century

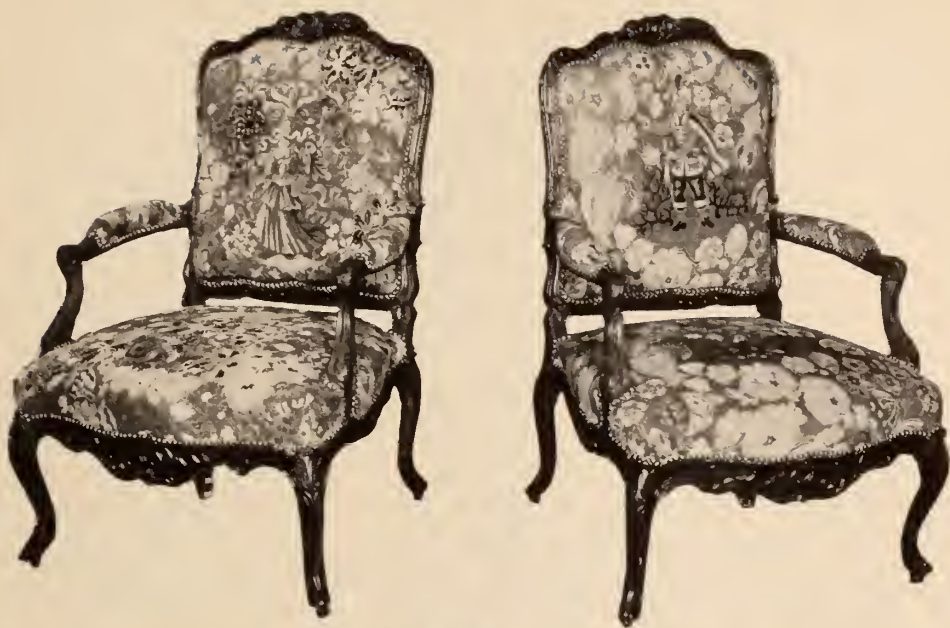
1050.— Similar to the preceding. The back with court belle and harlequin; the blues rather lighter in tone.

Height, 3 feet 6½ inches; length, 5 feet 10 inches.

2080—TWO NEEDLEWORK CARVED WALNUT FAUTEUILS

French, Early Eighteenth Century

800.— Similar to the preceding.



NO. 2078—NEEDLEWORK CARVED WALNUT SUITE
(*French, Early Eighteenth Century*)

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2081—NEEDLEWORK CARVED WALNUT SALON CANAPÉ

French, Early Eighteenth Century

800.— Long cartouche-scrolled back, with wings scrolling into arms, and seats covered in petit and gros-point, developing groups of animals and birds amidst large fantastic scrollings of fruit and flowers. Executed in very rich colors on resonant black grounds. Supported on five cabriole frontal legs enriched with bouquets of flowers.

Height, 3 feet 5½ inches; length, 8 feet 3 inches.

2082—BOULLE CLOCK AND BRACKET, MOUNTED IN CUIVRE DORÉ

French, Eighteenth Century

80.— Inverted lyre-shaped clock, enriched with floral scrollings. Mounted in *cuivre doré* with surmounting figure of DIANA and rocaille scrollings at hood. Molded glazed door with further figure of goddess and floral-scrollings at foot. Supported on scrolled-leaf and rocaille-motived feet. Finely chiseled dial with numerals and center in enamel, signed "Bertrand à Paris." Serpentine bracket with similar enrichment to clock; mounted with scrolled masks of nymphs, rooster appliqué and leaf pendant.

Height, 47¾ inches.

Note: Joseph Bertrand was known as one of the most eminent clock makers of his day. (Paris, 1769.)

2083—CARVED OAK TALL-CASE CLOCK *Flemish, Eighteenth Century*

60.— Hood with gadrooned arched cornice and incurved scrolled dome supported on half-round pilasters; bracketed extra long case having long door paneled with rocaille scrollings and peep-hole about center; the case apparently of a later period. Very interesting clock by Barteley. Arched gilded dial, with silvered annular ring for numerals, and medallion above. Signed: Barteley Mansion; the lunettes and spandrels of dial enriched with silver medallion, moldings, rosettes and sprays.

Height, 8 feet 2 inches; width, 1 foot 7 inches.



2084—INLAID EBONY AND TORTOISE-SHELL TALL-CASE CLOCK

By Boulle, Paris.

750. Lyre-shaped hood, inlaid with rosetted brass diaper panels on pear-shaped base; inlaid with interesting scrolls of acanthus leaves and husks; large glazed peep-hole at base; on paneled tall pedestal; very richly mounted in *cuivre doré* with surmounting cupidon, rooster head and shell appliqués to hood; appliqué moldings and further appliqués at crown and foot of base.

Height, 6 feet 8 inches; width, 1 foot 8 inches.

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2085—INLAID TULIPWOOD CABINET, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

1000-
Rectangular back with open center, drawer under and flanking enclosing doors. Table portion with frieze drawer. Supported on cabriole legs having shelf stretcher. Finely inlaid in kingwood with varied utensils and vases of flowers; mounted with *cuivre doré* open gallery; knee appliquéés and toes, the drawer with keyed scrolls.

Height, 39 inches; width, 25 inches.

Eighth and Last Session

2086—INLAID TULIPWOOD CABINET, MOUNTED IN CUIVRE DORÉ

Louis Philippe Period

150. Oblong top, with canted corners and expanding similarly shaped frieze; inlaid paneled ends and canted pilasters, enriched with mock flutings. Front arranged with two double-scrrolled, paneled and glazed doors. On valanced plinth, enriched in *cuivre doré* with leaf and festoon-moldings; trophy appliqués at pilasters and leaf-scrrolled toes.

Height, 5 feet; width, 2 feet 11 inches.

2087—TWO INLAID TULIPWOOD ENCOIGNURES, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

220. Quarter-round front fitted with very beautifully matched feather-paneled tulipwood doors and pilaster. Supported on short cabriole legs; mounted in *cuivre doré* with medallioned escutcheons, ribbon drops of flowers and fruit at pilasters, leaves at shoulder of legs and similarly scrolled foot. Rose and gray Griotte marble top.

Height, 33¼ inches; width, 11 inches.

2088—CARVED WALNUT SOFA

Louis XV Period

60. Scroll-molded back, continuing into horseshoe arms, having three panels and seat *cannée*. Supported on cabriole legs. The frames enriched with sprays and bouquets of flowers. Loose seat in green brocade.

Height, 37½ inches; length, 56 inches.

2089—TWO ACAJOU ENCOIGNURES, MOUNTED IN CUIVRE DORÉ

French, Late Eighteenth Century

200. Quarter-round front, with fluted semicircular pilasters arranged with enclosing door enriched with lattice panel and medallion of cubes; supported on tapering round legs; mounted in *cuivre doré* with medallion gallery to half-statuary top, pearl moldings and rosettes to doors; laurel festoons and drop to pilasters. (One marble restored.)

Height, 33 inches; width, 21 inches.

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2090—TWO INLAID TULIPWOOD ENCOIGNURES, MOUNTED IN CUIVRE
DORÉ By J. F. Tuart; French, Eighteenth Century

400.-
Serpentined front, arranged with large door and similarly shaped pilasters; supported on valanced and short cabriole legs; the door enriched with feathered panels and scrollings surrounding loose trailing bouquets of flowers; similar flowers on pilasters; mounted in *cuivre doré* with scrolled moldings to valance and toes. Veronese brocatelle marble top. Signed by J. F. Tuart, French mid-eighteenth century.

Height, $38\frac{1}{4}$ inches; width, $30\frac{1}{2}$ inches.



2091—ILLUMINATED LEATHER SEDAN CHAIR

Régence Period

450. Arched head, beautifully enriched with cornice having shell corners and arabesqued husk motives; door and window opening enriched in scrollings of leaves, further arabesque and rocaille motives; the panels covered in gilded leather elaborately studded with brass nails and painted with medallions occupied by groups of cupids and classic figures festooned with flowers, masks and scrollings; the interior lined with cut and uncut floral green velvet of the period.

Height, 5 feet 7 inches; width, 2 feet 5 inches; depth, 2 feet 10 inches.

Note: Sedan chairs of this convenient size are readily convertible into telephone booths.

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2092—INLAID TULIPWOOD CABINET, MOUNTED IN CUIVRE DORE

By Lardin; French, 1750

275.—

Rectangular: with canted pilasters and short cabriole feet. Front arranged with eight paneled drawers mounted in *cuivre doré* with laurel-leaf oval escutcheons and rosetted bail-handles. Rouge-royal marble top. *Height, 65 inches; width, 22 inches.*

2093—CARVED WALNUT CABINET

Henry II Period

275.—

Rectangular upper portion with molded cornice, and frieze having central eagle supporting festoon of fruit garlanded from two cupid heads at corners. Front fitted with two enclosing doors delicately decorated in low relief with oval medallion supported by chimeric birds and occupied by classical subjects: further birds and chimeric figures at crown and foot. Extending molded lower portion having bracketed pilaster, adorned with further birds and enclosed by two doors, one with symbolic figure of Constancy, the other with figure of Justice. On molded base and bulbous feet.

Height, 6 feet 1 inch; width, 4 feet 1½ inches.

2094—CARVED OAK CHEST

Flemish Gothic

175.—

Molded oblong lifting top; front enriched with four curiously linen-folded panels flanking a leaf- scrolled panel; all parted by pinnacles. On rusticated paneled base. Supported on cross feet terminated in masks and scrolled toes.

Height, 2 feet 10 inches; length, 5 feet 11 inches.

2095—CARVED WALNUT SOFA

French, Eighteenth Century

150.—

Long scrolled oval molded back and seat, covered in blue floral armure. Open scrolled arms; on cabriole legs; the frames enriched with husks and leaf scrollings. Has been finished very dark walnut.

Height, 40½ inches; length, 67 inches.

2096—CARVED WALNUT SOFA

French, Eighteenth Century

70.—

Similar to the preceding. Has been finished very dark walnut.

Height, 40½ inches; length, 67 inches.

2097—TWO CARVED WALNUT ARMCHAIRS

French, Eighteenth Century

80.—

Similar to the preceding. Have been finished very dark walnut.



2098—INLAID WALNUT SECRETARY CABINET

Flemish Renaissance Period

175 In three portions; the upper with molded cornice, canted toward ends; fitted with central enclosing door and drawer under; flanked by series of four drawers; the center panel inlaid with a bird perched upon a flowering shrub. Center portion with hinged fall-front writing-tablet, paneled with large paterae and having fitted interior. Lower portion enclosed by two doors enriched with panels of figures of travelers. On ball feet.

Height, 5 feet 10½ inches; width, 3 feet 7½ inches.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

2099—INLAID TORTOISE-SHELL CABINET, MOUNTED IN CUIVRE DORÉ
Flemish, Seventeenth Century

175.— Oblong top, with incurved long frieze drawer. Front fitted with central architectural entablature, scrolled brackets and two arched enclosing doors; a deep drawer at crown and a narrow one at base, each paneled as two; center doors flanked on each side by five drawers. Elaborately mounted in repoussé *cuivre doré* with scrolled oval cartouche, flanked by demi-figures on central upper drawer; the doors with moldings and demi-cupidons. All surfaces are encrusted with red tortoise-shell trimmed with heavy ebony wave-moldings. Supported on ebony stand, having four frontal columnar legs with shelf-stretcher and ball feet.

Height, 5 feet 5½ inches; width, 4 feet 8½ inches.

2100—LARGE INLAID TULIPWOOD VITRINE, MOUNTED IN CUIVRE DORÉ
Louis Philippe Period

50.— Rectangular; with canted pilasters and glazed ends. Front fitted with two glazed enclosing doors; the interior lined with crimson velours and glass shelves. On stump feet. Mounted in *cuivre doré* with garlanded cartouche appliqués to small scrolled back, moldings to ends and doors, satyr appliqués at crowns of pilasters and scrolled feet.

Height, 7 feet 4 inches; width, 5 feet 9 inches.

2101—INLAID TULIPWOOD VITRINE, MOUNTED IN CUIVRE DORÉ
Louis Philippe Period

80.— Rectangular; with molded serpentine corners and glazed ends; front fitted with two arched and glazed doors. On outcurving feet. Interior lined with crimson velours and fitted with glass shelves. Mounted in *cuivre doré* with moldings to panels, floral drop appliqués to doors, satyr-mask and oak-leaf shoulders to pilasters, and leaf-scrolled feet.

Height, 7 feet 2 inches; width, 5 feet 1 inch.

500.— 2101. P.—Piano
AMERICAN ART ASSOCIATION, INC.,

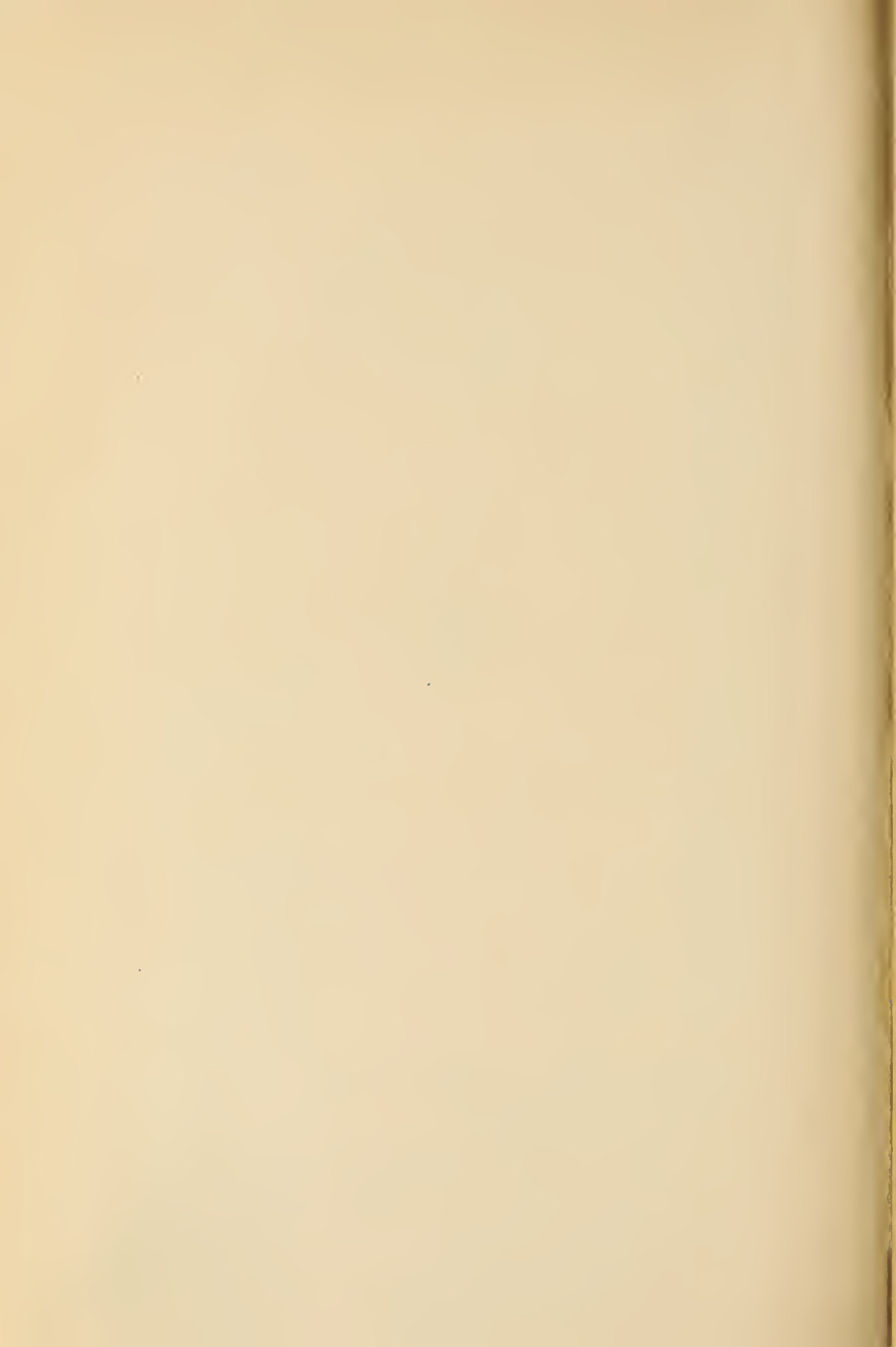
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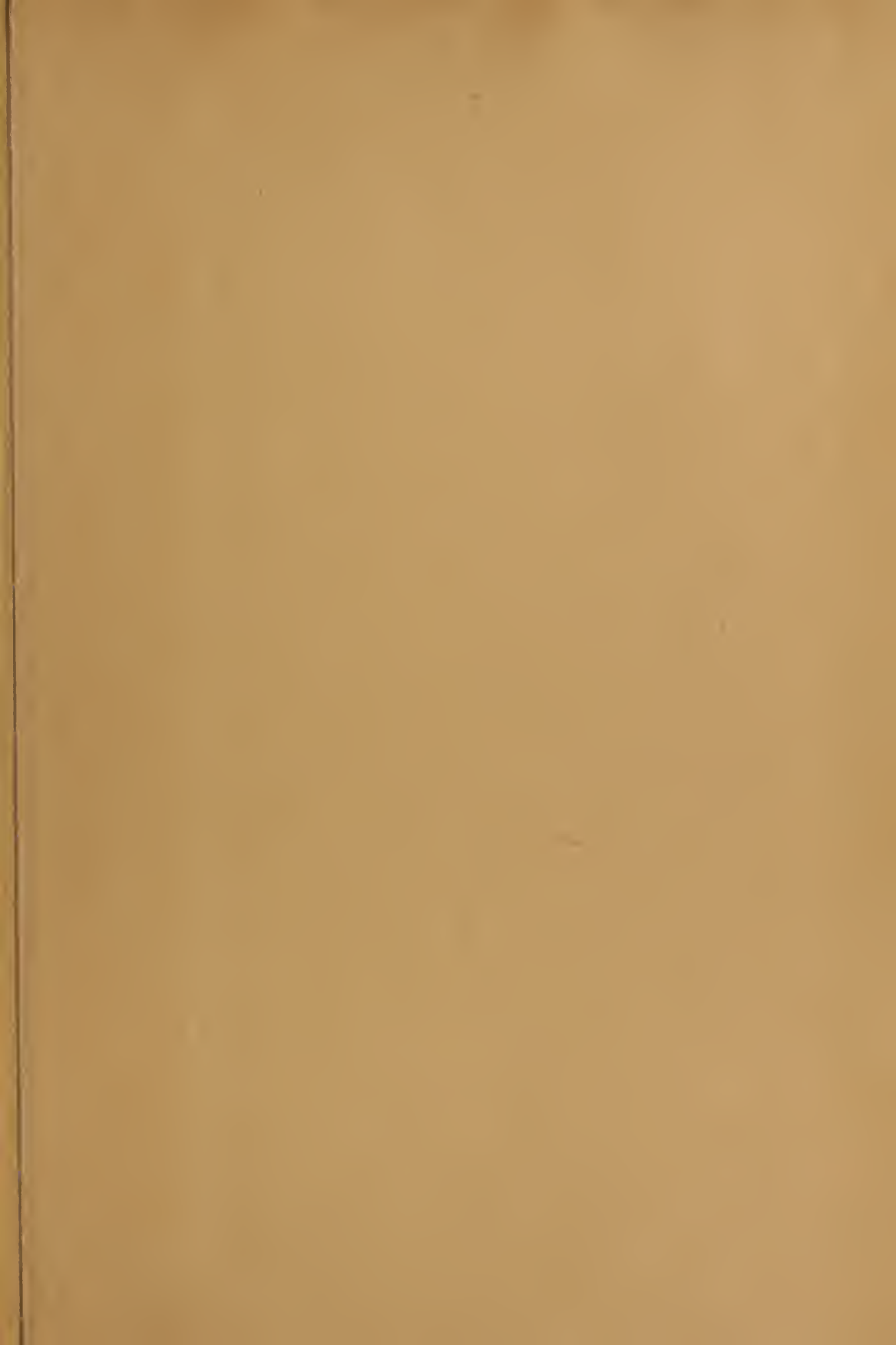
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